

**UNIVERSIDAD COMPLUTENSE DE MADRID**  
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**DEPARTAMENTO DE FILOLOGÍA INGLESA I**



**TESIS DOCTORAL**

**The social evolution of the expression of love  
through music: a contrastive analysis of  
transitivity in hit songs in English and Spanish  
(1950-2009)**

La evolución social de la expresión del amor a través  
de la música : análisis contrastivo de la transitividad  
en los éxitos musicales en inglés y español  
(1950-2009)

MEMORIA PARA OPTAR AL GRADO DE DOCTOR

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**UNIVERSIDAD COMPLUTENSE DE MADRID**

**FACULTAD DE FILOLOGÍA**

**Departamento de Filología Inglesa I**

**(Lengua y Lingüística Inglesa)**



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## Summary

***The social evolution of the expression of love through music:  
A Contrastive analysis of transitivity in hit songs in English and Spanish (1950 - 2009)***

From time immemorial, music has served humanity as a necessary cathartic instrument of atonement and as a powerful purveyor of ideology. Rhapsodes, bards, troubadours, lyrical singers or modern pop stars have always expressed their own thoughts, values, identities or someone else's messages through song. The audience, willingly accepts those ideas which unconsciously (or not) puts into practice. This way, the social roles of communities were defined and, in turn, reflected by lyric singing or pop songs.

The main linguistic approach to analyse how ideology is encoded in songs and the effect these messages have on society is Critical Discourse Analysis (CDA). The analysis of songs from a discursive perspective brings together society, history and music (Filardo-Llamas & Iglesias, 2010) and offers a more accurate view of the idiosyncrasy of a country. In particular, what my thesis tries to investigate is the impact of popular love-themed songs on the construction of gender over the last sixty years. To be more precise, I narrowed down the line of research so that the prime aim was to concentrate the sociolinguistic analysis on the evolution of male and female roles —regarding loving relationships— through the music of two different societies, Spain and the USA/UK. Music, as a cultural product and literary genre, mirrors social change and influences society. As Lakoff (1975: 50) puts it, to be able to do linguistics, linguists must involve themselves with sociology.

The theoretical framework on which my study is based comprises the following central approaches to be applied to the analysis of the social evolution of the expression of love through popular songs: Gender, Critical Discourse Analysis and Transitivity. The evolution of social roles over the last sixty years has outlined different patterns of masculinities and femininities. This research focuses on five main gender figures described

by Litosseliti (2006), the ‘traditional’ man, the ‘new man’, the ‘new lad’, the ‘traditional woman’ and the ‘ladette’, which appear reflected in the songs studied. The construction of these stereotypes is determined by the dominance and power relationships established between males and females. According to van Dijk (2008: 85), discourse access is the most effective way to exercise power. Using van Dijk’s (2008) ideas in this field, I have attempted to show the traditional dominant discourse of men in music and the new “power” discourse employed by women in the song lyrics of the latest decades. The application of CDA to the study of songs provides an accurate picture of the evolution and changes of male and female roles, such as the integration of sexualised attitudes in music for the record industry to make more money. One of the examples of the dominant male discourse is the sexualisation of the image of women (Whiteley, 2000) to which women themselves have consciously contributed with the belief that a more ‘pornified’ image gives them self-assurance and power (See Levande 2007, Rossi, 2007). The power relationships and sexualisation of songs has a great effect, influencing other areas like advertising or fashion. These factors mould ideology and the way of understanding love in the most vulnerable sector of population, teenagers, and their way of flirting (Aftab, 2006). In any CDA study, the socio-cultural context is of utmost importance; in this thesis, we can see that the evolution and changes of roles are not simultaneous in both contexts (Spain and the USA/UK) but they depend on the circumstantial context.

To show how the gender stereotypes specified here behave and act and develop their discourse, an appropriate linguistic analysis is required. The tool to which CDA has been applied is Systemic Functional Linguistics and Transitivity, which has structured the analysis. Authors like Eggins (2004), Thompson (2013), Halliday & Matthiessen (2014) and Martin (1992, 2000), have been revised to offer a complete overview of this field. As SFL is also used by CDA for the linguistic analysis that involves social context, the

linguistic and extra-linguistic aspects are covered. As Machin (2010) points out, texts can be analysed to show how people are represented thanks to the list of process types offered by Systemic Linguistics: Material, Behavioural, Mental, Verbal, Relational and Existential. Owing to the nature of the analysis this thesis focuses on, mainly Material and Mental processes (Behavioural and relational to a lesser extent) are considered. Likewise, a revision of lexical metaphor is provided (Lakoff & Johnson, 1980) since the metaphorisation of processes is necessary for the transitivity classification of verbs into one category or the other (mental or material).

In order to carry out the linguistic analysis of the lyrics and later gender discussion, 240 pop songs in English and Spanish of varied genres (ballads, copla, singer-songwriters, bolero or rock and roll, etc.) were chosen to form the body of research: 120 songs in English and 120 in Spanish evenly divided between male and female lead singers and the six decades under consideration (from 1950 to 2009). Amongst other conditions, in order to be selected, the songs had to have been top ten hits and contain love-themed lyrics. To narrow down the variables and facilitate the analysis, a series of methodological considerations and criteria were taken into account, especially those concerning process types and metaphorical processes.

The quantitative and qualitative analyses undertaken in this dissertation generated the following findings. In the first place, the ideology variation in male and female behaviour and the evolution of loving relationships are not a product of chance, but of social changes verbalised in the song lyrics of the two languages. The findings show that, as expected, people's change with regard to romance took place in the USA and the UK earlier than in Spain, especially for women. The socio-political situation in Spain and the attachment to traditional values delayed the evolution of society until the advent of Democracy. Unexpectedly, neither male nor female singers, in English, manifest a great

variation of attitudes since the 1960s. On the other hand, the transitivity analysis of the songs has revealed that in the 1950s, the concept of loving relationships was envisioned in terms of 'mental' processes, with a more romantic love. As decades pass and society evolves, this situation changes and songs start to gain more and more material processes until the 2000s, when songs are overwhelmingly material.

The main conclusions that derive from the quantitative and qualitative analyses indicate that there has been a change in the content of songs throughout the past sixty years. In the 1950s, lyrics were more mental. On the contrary, contemporary songs are charged with material processes. From the gender perspective, a notable evolution and reversal of roles regarding loving relationships have been detected in the two social contexts throughout time. This study also allows us to reflect upon the oppositional dichotomy Dionysian/Apollonian. This separation, already put forward by ancient Greeks, was revisited by Nietzsche (1886), who distinguished body and spirit to explain the human nature: two complementary substances in which music has a major role. Music (in its broadest sense) liberates the body but also feeds the soul. Far from being associated merely with the wild Dionysian instincts, music (of all different styles) allows us to break free from the Apollonian righteousness of life.

In addition, this investigation suggests that it is highly important to consider distinct aspects such as negative sentences, Theme, figures of speech and multimodality to provide a more complete analysis of how ideology is transmitted in songs. Moreover, and as a final remark, the study can be expanded by examining the songs of the current decade (2010-2019) and further decades to come.

## Resumen

### *La evolución social de la expresión del amor a través de la música: análisis contrastivo de la transitividad en los éxitos musicales en inglés y en español (1950 - 2009)*

Desde tiempos inmemoriales, la humanidad ha usado la música como instrumento expiatorio de catarsis y como potente medio transmisor de ideología. Los rapsodas, bardos, trovadores, cantantes líricos y estrellas pop siempre han expresado sus pensamientos, valores, personalidades o el mensaje de un tercero con la canción. La audiencia acepta gustosa esas ideas que, de forma inconsciente (o no), lleva a la práctica. Así, quedaban definidos los roles sociales de la comunidad que, a su vez, estaban reflejados en la canción.

El principal enfoque lingüístico que se ha seguido para analizar cómo la ideología se codifica en las canciones y el efecto que esos mensajes tienen en la sociedad es el Análisis Crítico del Discurso (ACD). El análisis de canciones desde un punto de vista discursivo, aúna sociedad, historia y música (Filardo-Llamas & Iglesias, 2010) y ofrece una visión más exacta de la idiosincrasia de un país. En particular, lo que mi tesis trata de investigar es el impacto de las canciones de amor en la construcción del género durante los últimos sesenta años. Más concretamente, acoté la línea de investigación para que el objetivo fundamental fuera concentrar el análisis sociolingüístico en la evolución de los roles masculinos y femeninos respecto a las relaciones amorosas a través de la música en dos sociedades distintas, España y EEUU/Reino Unido. La música, como producto cultural y género literario, refleja el cambio social e influye en la sociedad. Como apunta Lakoff (1975: 50), para poder hacer lingüística, los lingüistas deben tener en cuenta la sociología.

El marco teórico en el que se basa mi estudio comprende los siguientes enfoques que se aplicarán en el análisis de la evolución social de la expresión del amor a través de canciones famosas: Género, Análisis Crítico del Discurso y la Transitividad. La evolución de los roles sociales en los últimos sesenta años ha trazado diferentes modelos de



masculinidad y feminidad. Esta investigación se centra en cinco figuras principales descritas por Litosseliti (2006), el “hombre tradicional”, el “hombre nuevo”, el “tío nuevo”, la “mujer tradicional” y la “gamberra” (*ladette*), que aparecen reflejados en las canciones estudiadas. La construcción de estos “tipos” está determinada por las relaciones de poder establecidas entre hombres y mujeres. Según van Dijk (2008: 85), el acceso al discurso es la manera más eficaz de ejercer el poder. Siguiendo las ideas de van Dijk (2008) en este campo, intentaré mostrar el tradicional discurso dominante del hombre en la música y el nuevo discurso de “poder” utilizado por la mujer en las canciones de las últimas décadas. La aplicación de ACD en las canciones proporciona una idea ajustada de la evolución y cambios de los papeles del hombre y la mujer, como la incorporación del sexo en la música para el beneficio de la industria del disco. Un ejemplo de discurso dominante masculino es la sexualización de la imagen de la mujer (Whiteley, 2000), a la que las propias mujeres han contribuido conscientemente con la idea de que una imagen ‘pornificada’ les proporciona seguridad y poder (ver Levande 2007, Rossi, 2007). Las relaciones de poder y la sexualización en las canciones tienen una gran repercusión, llegando a influir en otros campos como la publicidad o la moda. Estos factores moldean ideologías y la forma de entender el amor en el sector más vulnerable de la población, los adolescentes y su forma de ligar (Aftab, 2006). En cualquier estudio de ACD, el contexto socio-cultural es de gran importancia. En esta tesis veremos que la evolución y cambios de roles no son simultáneos en ambos contextos (España y EEUU/Reino Unido) sino que dependen de factores contextuales.

Para mostrar cómo se comportan y actúan las figuras de género y cómo desarrollan su discurso, se necesita un análisis lingüístico adecuado. La lingüística sistémico-funcional y la transitividad son la herramienta para aplicar ACD y estructuran el análisis. Autores como Eggins (2004), Thompson (2013), Halliday & Matthiessen (2014) y Martin (1992,

2000), serán revisados para ofrecer una visión completa de este campo. Como el ACD también usa la lingüística sistémico-funcional (que incluye el estudio del contexto social), los aspectos lingüísticos y extra-lingüísticos quedan cubiertos. Como señala Machin (2010), los textos pueden analizarse para ver cómo se representa a la gente gracias a la lista de procesos que ofrece la lingüística sistémico-funcional (2014): material, de comportamiento, mental, verbal, relacional y existencial. Por la naturaleza del análisis en el que se centra la tesis, principalmente se tendrán en cuenta los materiales y mentales (los de comportamiento y relacionales en menor medida). Asimismo, se proporciona un repaso de la metáfora léxica (Lakoff & Johnson, 1980) ya que la metaforización de procesos es necesaria para la clasificación transitiva de los verbos en una categoría u otra (mental o material).

Para llevar a cabo el análisis lingüístico de las canciones y el posterior comentario de género, se han seleccionado 240 canciones de estilos variados (baladas, copla, cantautores, boleros, rock and roll, etc.) para formar el corpus de estudio: 120 canciones en inglés y 120 en español equitativamente divididas entre cantantes masculinos y femeninos y las seis décadas estudiadas. Para la selección, las canciones debían ser éxitos del top 10 y de tema amoroso, entre otras condiciones. Para acotar las variables y facilitar el análisis, se han tenido en cuenta una serie de consideraciones metodológicas y criterios, en especial los relacionados con los tipos de procesos y los procesos metaforizados.

Tanto el análisis cuantitativo como el cualitativo generaron los siguientes resultados. En primer lugar, la variación de ideología en el comportamiento de hombres y mujeres y la evolución de las relaciones amorosas no son producto de la casualidad, sino de los cambios sociales verbalizados en las letras de las canciones de los dos idiomas. Como se esperaba, los resultados demuestran que el cambio de la gente con respecto al amor, se dio antes en Estados Unidos y en el Reino Unido que en España, sobre todo entre

las mujeres. La situación sociopolítica española y el apego a los valores tradicionales retrasaron la evolución de la sociedad hasta la llegada de la democracia. Sorprendentemente, ni hombres ni mujeres en inglés manifiestan gran cambio en sus actitudes desde los años sesenta. Por otro lado, el análisis transitivo de las canciones ha revelado que, en los cincuenta, el concepto de relación amorosa se concebía en términos de procesos mentales y un amor más romántico. A medida que pasan las décadas y la sociedad evoluciona, esta situación cambia y las canciones adquieren más procesos materiales, hasta los dos mil, cuando las canciones son poderosamente materiales.

Las principales conclusiones derivadas del análisis cuantitativo y cualitativo indican que ha habido cambio en el contenido de las canciones a lo largo de los últimos sesenta años. En los cincuenta, las canciones eran más mentales. Sin embargo, las canciones contemporáneas están llenas de procesos materiales. Desde el punto de vista de género, se ha detectado una gran evolución e inversión de roles respecto a las relaciones de pareja en los dos contextos sociales. Este estudio también permite refelexionar sobre la contraposición Dionisiaco/Apolíneo. Nietzsche (1886) revisitó esta dicotomía, ya planteada por los antiguos griegos, y distinguió entre cuerpo y alma para explicar la naturaleza humana: dos sustancias complementarias en las que la música juega un papel esencial. La música (en su sentido más amplio) libera al cuerpo, pero también alimenta el alma. Lejos de asociarse únicamente con los instintos dionisiacos más salvajes, la música (de cualquier tipo) es la materia que nos permite romper con la apolínea rectitud de la vida.

La investigación sugiere que, además, es importante considerar otros aspectos como las oraciones negativas, el Tema, las figuras retóricas y la multimodalidad para ofrecer un análisis más completo de cómo se transmite la ideología en las canciones. Como apunte final, el estudio puede ampliarse examinando las canciones de esta década (2010-2019) y de décadas venideras.

## Foreword

Festive, therapeutic, and spiritual are just some of the numerous functions of music since its appearance, around fifty thousand years ago. Music is, for this reason, considered a universal artistic movement encompassing all types of societies, geographical regions and historical periods. According to Kotarba & Vannini (2009: 75), in sociological terms, people in power have at least two means of maintaining their privileges: forceful means and symbolic means. Music is hardly ever used in forceful ways —though it was used as such in the past. Owing to its power and strong influence on society as a vehicle for expression, the most notorious politicians and thinkers of ancient civilisations (Sparta and Athens, Egypt or China) advocated for its control and used it as a medium for ideology. Today, a legislative control over music would be almost inconceivable in Western societies, except in cases concerning loudness or contents that violate Human Rights. But even in this century, there are governments that have passed laws to dominate music as a phenomenon that is able to spur and raise consciousness.

Aristotle in his *Poetics* (*Cathartic Theory of Music*) contemplates that the listener of music undergoes an emotional purification. In his opinion, music imitates directly the passions and states of the soul (gentleness, anger, courage, calm and their opposites) and affects personality and behaviour. Therefore, when someone listens to a piece of music that imitates passion, they are likely to be infused by the same passion. In the same line, Plato deemed music the basis of education that can make the soul reach a higher level of perfection. Both Plato and Aristotle agreed on music as a necessary element to train the mind and cause emotions such as harmony, order and goodness.

## Structure of the study

The present dissertation is structured around five main chapters: an introduction (**Part1**) which presents and contextualises the contents of this thesis: music, context and language. The stance adopted for music in relation to its social role, context, literature and the duality Dionysian/Apollonian will be offered. In addition, the topic of research is narrowed down to the specific linguistic aspects and the hypotheses are detailed.

**Part 2** reviews literature on Gender, Critical Discourse Analysis (CDA) and Transitivity, which frame the study in order to examine the social evolution of the expression of romance through popular love songs. This Part starts by explaining the main masculine and feminine social roles this thesis concentrates on to continue by describing the main existing trends regarding discourse and CDA. Then, it overviews the prime theory of language articulating the study (Systemic Functional Linguistics and Transitivity) as the theoretical background upon which the linguistic analysis put forward here is developed. It ends with a revision of the literature on metaphors.

**Part 3** deals with the methodology that has been followed to carry out the analysis. It details the body of research and data selected for the study as well as the criteria that serve as the analytical tools to carry out the pursued investigation. It also comments on the sources of the data and the procedures involved in their collection and later analysis. **Part 4** presents the results yielded from the study, their analysis and their discussion so that all the hypotheses proposed in the present research are fully addressed in terms of the extent to which each is confirmed or disconfirmed. It also delves into gender discussion by providing a qualitative account of examples from the corpus of lyrics to analyse the discourse of the songs.

Finally, **Part 5** gathers the conclusions that have been reached from the analysis of the aforesaid results. They are approached from two different perspectives:

Firstly, the linguistic and gender conclusions are presented, as direct responses to the hypotheses of the study. Secondly, a number of implications of such results are also put forward. In addition, the limitations encountered when conducting the research are noted and, as a way of concluding, potential future lines of research are suggested.



## PART 1

*Every heart sings a song, incomplete,  
until another heart whispers back.  
Those who wish to sing always find a song.  
At the touch of a lover, everyone becomes a poet.*  
— Plato

### 1. Introduction

#### 1.1. Semiotic resources and established sound conventions in lyrics

As Machin (2010) points out, complex cultural ideas about big concepts like freedom, love or gender can be expressed through written or spoken language, but they can also be communicated through other semiotic modes: visually and through sound. The study of music and its different semiotic modes “creates a picture of how they work together to communicate the ideas, values and identities that comprise broader discourses that constitute the ways we understand the world” (Machin, 2010: 212). The spoken and visual messages of songs are not the only ones that reveal information. Other acoustic elements such as sound, pitch, phrasing or melody may also connote discourses and enrich the analysis of song lyrics (Machin, 2010: 98). Cooke (1959) and Tagg (1982) emphasise that since the 19<sup>th</sup> century there has been an established ‘language’ of types of music that connote moods, landscapes and character. Tagg (1982) writes of a *codal system of music* which is understood by people in Western societies. This system has come about largely through repetition. “Time and time again the average listener/viewer has heard a particular sort of music in conjunction with a particular sort of visual message” (Tagg, 1982: 4). Regarding **pitch** (how high or low a sound is), high pitch is associated with brightness and



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low pitch with darkness and evil. Cooke (1959) suggests that in classical music ascending melodies are associated with outward expressions of emotions, whereas descending melodies are associated with inward emotion. This is because of the association of higher pitches with higher levels of energy and brightness and lower pitches with low levels of energy. A large pitch range means letting more energy out, whereas a small pitch range means holding more energy in. Brazil et al. (1980) argue that pitch range in speech is akin to excitement, surprise and anger. However, narrow pitch is boredom and misery. Pitch range in speech is also associated with emotional expressiveness. In relation to **melody**, Cooke (1959) states that if a melody goes directly to a major or minor note or vice versa, without passing through another, then this signals an acknowledgement of the tragedy or joy, and this can even give a sense of courage. If a melody starts on a note then moves to a minor note and then back again this gives a massive sense of immobility. Machin (2010) says that quicker or slower rhythms can change the way we experience the actual notes that are played. Cooke (1959: 100) indicates that rhythms can also be jerky, and at a faster tempo, they can create a lot of tension and energy. But, at a slow tempo, the jerky rhythm can create a dragging feeling. Regular rhythms can suggest that the impersonal and irregular rhythms can communicate creativity but also instability. Besides, a minor ascending melody played slowly can be an outward admission of pain. Played quickly, however, it can become hysteria. **Phrasing** is another important aspect of pitch. Machin (2010) indicates that in music, the terms *attack* and *decay* are used to describe the way sounds emerge and diminish. “A sound or melody can have a long or short attack and a long or short decay. For instance, the way that Billie Holiday sings the word ‘summertime’, in the song of the same name, would be characterised by a sound with a short ‘attack’ and a long ‘decay’. The long decay suggests lack of haste and relaxation, a lingering in the emotion. If the notes are major this could be dwelling in pleasure, and

using minor notes could mean trapped or wallowing in sadness, loss or lack of energy. In contrast, singers that use shorter bursts of ‘attack’ and ‘decay’ can suggest energy, excitement and disquiet” (Machin, 2010: 111-112). Van Leeuwen (1999) explains that these shorter phrases are linguistically associated with sincerity, certainty, weight and authority. The opposite case, when singers produce longer lingering statements, suggests slow burning internal emotion rather than sincerity or authority. An example of this is that those who speak with authority seldom use long emotional outbursts. **Sound qualities** allow us to infer certain characteristics of the message of a song or artist. According to Machin (2010: 116), female jazz singers like Julie London can often be heard almost whispering lyrics. This increases the sense of intimacy and can connote greater depth of emotional communication. Also, loudness in music relates to power (Schafer, 1977). A parallel is found in society where those who have more power are allowed to have themselves heard and make more noise (e.g.: police cars, churches). ‘Power’ is a crucial issue in discourse analysis that will be expounded later on. As for **instruments**, van Leeuwen (1999) suggests that when instruments all work together and voices sing in complete harmony, they represent themselves as a unit and, metaphorically, this can be indicative of social cohesion. An instrument such as the sitar might signify Eastern spirituality, a violin connotes folk and a synthesiser sound is associated with modernity. According to Machin (2010: 121), we can ask what kinds of places, cultures and times the different kinds of sounds and the instruments they make them suggest. Van Leeuwen (1999) suggests that from the 16<sup>th</sup> century onwards music developed the means to represent things in the world with different sounds and instruments. For instance, “the 1600s’ *Fantasia* by John Mundy depicts lightning through ragged bursts of melody and good weather with a calmer music” (Machin, 2010: 175). In 17-century Europe, it was thought that people of certain temperaments would be affected by different kinds of music (Cook,

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1998). Lang (1972) cites Kircher, who in the 17<sup>th</sup> century wrote “martially inclined men are partial to trumpets and drum, and they reject all delicate and pure music”. The idea was that temperaments would respond naturally to particular musical characteristics. Later in the 18<sup>th</sup> century, composers represented landscapes with music; a well-known example is Vivaldi’s Four Seasons. The idea that music represented nature was altered by the idea of ‘affects’. Owing to its connections to the soul, music could convey feelings such as anger, love and pain, as Aristotle stated in his *Poetics*. Music could speak of the torments and joys of the heart and soul in a way that words could not.

Instruments can even be related to masculinities and femininities. For instance, the use of horns, trumpets and other brass was associated with masculinity in 19<sup>th</sup>-century classical music. Horns also have associations of ‘regality’ and hunting calls. In contrast to horns and trumpets, a melody on smooth sweeping strings (or the piano) has long been associated with softer feminine emotions (McClary, 1991; Machin, 2010: 171). In the 19<sup>th</sup> century, musicologists such as Schenker (1979) contended that music “was some higher form of reality entering into our own”. Machin (2010) argues that this was a view of music that “had been round since the time of Pythagoras, who in the late 6<sup>th</sup> century BC hypothesised that the universe was organised around the same structures as those found in music. The music we hear therefore is the sound of the force of the existence of the universe: music as a window to a different world”. During the 19<sup>th</sup> century, when science was replacing religion as the dominant belief system, “music provided an alternative route to spiritual consolation” (Cook, 1998: 38). It is from this tradition that “we now take for granted that things in the world, events and actions can be represented through music” (Machin, 2010: 175).

Van Leeuwen (1999) lists a number of associations in music that have been used to signify men and women. Drawing on his analysis, Table 1 has been provided to show that

men are depicted as assertive, precise, forceful, thrusting and outward looking, and women as gentle, delicate, seductive, emotionally contained, modest and inward looking (Machin, 2010: 166).

Men:	Women:
• Dotted rhythms	• Soft connected articulation
• Ascending melodies	• Descending melodies
• Wide pitch range	• Narrow pitch range
• Loud brass and percussion instruments	• Softer instruments like woodwind and strings
• Disjunctive articulation ( <i>staccato</i> )	• Suspension (delayed or lengthened notes for emotional effect)

**Table 1.** *Musical aspects associated with men and women's personalities*<sup>1</sup>

As can be observed, the study of music is not only limited to the musical notes and the lyrics. The sounds and their qualities, the instruments or the melodies in any piece of music can also communicate broader discourses that allow us to classify songs according to themes, styles or periods. Even though the current thesis is focused on the linguistic analysis of lyrics, it is worth mentioning that the aforementioned music features, along with pitch, rhythms or phrasing, reveal a lot of hidden meaning in songs and favour the exploration of music itself.

### 1.2. Music and its meaning in society

Eshun (1998) defends that music does not need explanation or a separate theoretical language to justify its existence: “music generates its own theory and explains itself to itself. In so doing, music is also explaining the world”. For Cook (1990: 12), music does not only have to do with sounds themselves. It is not so much about making musically interesting or appropriate sounds either, but about creating contexts in which those sounds will be perceived as musically interesting. Machin (2010) argues that this is what pop

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<sup>1</sup> Table 1 has been adapted from van Leeuwen (1999) and Machin (2010).

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musicians partly do. “They work to create contexts (image, look) that help to make the sounds relevant and more interesting to people. So the right look, sound quality or lyric, helps the listener to realise particular discourses” (Machin, 2010: 24). Context then is a crucial aspect in this dissertation.

The most important feature of the pop musicians’ world, according to Finnegan (2007), was “their interest in expressing their own views and personality through their music”. Cooke (1959), who saw music as a kind of language capable of expressing very definite things, strongly believed that our lack of understanding of music impoverishes our culture, since we deny ourselves the possibility of understanding particular human experiences. According to Machin (2010) who reviews De Saussure’s (1916) language notions, we more readily accept that we can only communicate through language once we have mastered its rules. De Saussure called *langue* the rule-book for language and *parole* its use. The same principle (the dichotomy between *langue* and *parole*), can be applied to the domain of popular music. That is to say, when listening to music (in the same way as when listening to language), what we hear is the *parole*, its use in context. Machin (2010) argues that what we can do is study instances of *parole* in music and sound to be able to describe the *langue*, the system that lies behind it. Listening to music for pleasure is different from approaching it for purposes of analysis as we do not care for the same features and qualities.

As with language, the use of semiotic resources can be described and it should be clear that there are patterns and conventions as well as a profusion of semantic production in sound and music. Musicians are skilful users of semiotic resources with a keen sense of how to use them in specific social contexts. To study this process is to create an inventory of how these resources have been used historically, how they are now used and how they may become future resources. As societies change, new semiotic resources and new ways of

using the old ones are needed, (Machin, 2010: 214).

### 1.3. The Apollonian vs. the Dionysian in music

Machin (2010: 19) notes that “there are clearly kinds of behaviour appropriate to watching and listening to different kinds of performance and for expressing our appreciation of music”. Frith (1996) discussed that we have developed an association of fun with the body and movement (for instance African music or blues) and seriousness with the mind and intellect (classical music). According to Frith (1996: 124) these associations have their origin in Europe and the USA in the 19<sup>th</sup> century, in the Romantic dichotomy between nature and culture and their corresponding identification with feeling and reason. Nietzsche was one of the thinkers who reinterpreted this dichotomy body/mind. He turns to the Classical World and its tragic mythology to explain the reality of life in Dionysian and Apollonian terms. In *The Birth of Tragedy* (1886), Nietzsche developed the idea of art and nature using the ancient Greek gods Apollo and Dionysus as metaphors for two fundamental principles and instincts that allow the development of life itself.<sup>2</sup> Ancient Greeks showed that in their tragedies and Nietzsche revisits this concept by dividing art into two opposing forces: the Apollonian and the Dionysian. According to Nietzsche, life is a tragic reality where these two forces complement each other and blend in different ways to provide different levels and categories of art. The Apollonian principle is the basis of all analytic distinctions. Everything that is part of the unique individuality of man or thing is Apollonian in character. The Apollonian is most clearly expressed through the rational aspects of painting and sculpture, the arts which, to Nietzsche, are representations of the world (beauty, measure, harmony, the intellectual). The Dionysian principle, however, is more in touch with the passionate impulse and the cruel realities of

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<sup>2</sup> According to Greek mythology, both Dionysus and Apollo are sons of the über god Zeus. Dionysus is the god of wine, ecstasy, and intoxication as well as dance and body music. On the contrary, Apollo is cerebral: the god of the sun, reason, and dreams. He is the representative of music used to meditate or levitate (Easton, 2007).

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nature, and it is most clearly expressed through ecstatic music and dance (life rejoicing, emotion, excess, intoxication, and the tragic element of art). Nietzsche suggests that there is more of a need for Dionysian influences, in order to have a more balanced art and consequently, life. Life is irrational, instinctive and Dionysus is the symbol of vital instinct and the acceptance of life. Therefore, the relationship between these two opposing instincts, the Apollonian and the Dionysian, is struggling but they depend on each other. In fact, people should strive to find a balance between the Apollonian and the Dionysian forces.

Alegre (2014) puts that the advent of the Greek musical drama is developed thanks to the union between the passion of Dionysian music and the reason of Apollonian dialogue; drama only exists when there is a tension between both artistic forces. Art is then born from the Dionysian vs. the Apollonian confrontation, as well as life is born from the opposition between genders. “Nietzsche agrees that music, in particular, represents the world better than all the other art forms because of its direct link to the Will and emotions”, (Young, 1992: 20-21). According to Kaufmann (1959), music is the most Dionysian of the arts, since it appeals directly to instinctive and chaotic emotions, like drunkenness or madness and not to the formally reasoning mind. Even though music has been intimately related to the Dionysian force and emotions, Culp (2005: 6-7) argues that it can appeal to both Apollonian and Dionysian sides. Music’s Apollonian side deals with the lyrics and order of the song as it corresponds to material reality. On the contrary, the Dionysian side is the immaterial aspect of music, as well as the direct link to the emotions without having to translate them into logical structures. In this respect, authors like Frith (1996) distinguish between listening with the mind and listening with the body. For instance, we must be still and silent during a classical or jazz concert as there is something intellectual going on but not at a rock concert or when listening to African music (generally viewed as

the paradigmatic authentic music of the body in opposition to the ‘bourgeoisie’ intellect). The argument is that African music is more sexual and physical because Africans are more in touch with the body. That is to say, ecstatic music (African, Indian or Middle Eastern) is Dionysian in nature and European classical music, which needs to be contemplated carefully, is regarded as Apollonian. The distinction between the body, instinct and feeling versus the mind, intellect and reason sets up the idea that music of the body is free from restriction of the intellect and of high culture, from which it can be argued that it is a fairly subjective interpretation. Frith (1996: 127) explains this conception in the context of the Romantic tradition where black people were seen as primitive, simple and innocent, “uncorrupted by culture, still close to a human *essence*” as opposed to the intellectuality of Western culture. This contrast might be seen as the origin of the duality classical/popular music.<sup>3</sup> Pardo (1998) pinpoints this idea, by noting that for years, popular and classical music went hand by hand.<sup>4</sup> However, the 19<sup>th</sup> century tradition of grand balls and waltzes meant that some pieces of music by classical musicians were considered less sophisticated and therefore “popular”. That was the beginning of an artistic division and, ultimately, a dichotomy of music styles (classical vs. popular) which would be further accentuated during the 20<sup>th</sup> century with the arrival of new trends (especially rock ‘n’ roll), as will be explained later on.

All this considered, this study stems from the fact that any genre of music, however profound or sublime it may be, has a Dionysian component in it, as it prompts the less rational side of human nature and encourages escapism. Conversely, the Apollonian

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<sup>3</sup> According to Encyclopedia Britannica, popular music (also called “mainstream”), is any commercially oriented music principally intended to be received and appreciated by a wide audience, generally in literate, technologically advanced societies dominated by urban culture. Unlike traditional folk music, popular music is written by known individuals, usually professionals, and does not evolve through the process of oral transmission. In Machin’s (2010: 217) view, “the idea of *Mainstream* is problematic. It is often proposed by people to authenticate their own likes and styles; to differentiate themselves from an imagined other. But what is actually meant by ‘the mainstream’ is never specified”.

<sup>4</sup> All translations from Spanish into English are my own. This applies to quotations, terms and single phrases.



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substance, tied to measure and sophistication, will not take place in this discussion but as the opposing force (a counterweight) by which the Dionysian principle is understood. As previously explained, according to Nietzsche and the Ancient Greeks, human life is ruled by Apollonian principles fundamentally, and the Dionysian influence is needed for a healthier and more balanced life. Music is one of the means to achieve the Dionysian side and the different songs studied in this thesis will show it. The Dionysian side through music should be seen as a detente of the rules that govern our lives. *Contra* Frith (1996), I claim that this can be equally achieved either by classical or heavy music. That is, each individual can reach the Dionysian side of music independently of the type of music they prefer. To illustrate this, a more detailed account on the different degrees of the Dionysian force in the songs will be provided in Part 4 (Section 9.5.), regarding decades and gender.

### **1.4. Music and literature**

Mass communication, the media and music (as a cultural product throughout history), are interrelated. In the same way as Filardo-Llamas & Iglesias (2010), we start from the idea that the song is a representation of social reality and conflicts. In ancient times, music was considered a remedy for heightened passions and had, in common with other types of artistic expression, a cathartic function. Following Eco (2007), the song can be viewed as an art form, both in structure and in content (i.e. musically or textually speaking). As an art form, the song fulfils all the functions of art proposed by Lalo (1925): amusement, catharsis, technique, idealising and reinforcement (2007: 325-327). In its idealising function, the song would be art as sublimation of feelings and problems, and, in consequence, a balming element used to soften the real tensions of life. Through its texts, the song narrates, from immemorial times, events marked by social issues. In this regard, the song would accomplish a didactic function to convey messages in a direct and easy way. Therefore, a persuasive function can be added to the list.

Music has not only had an influence on areas such as religion, medicine, technology, etc. Frequently, it has also been favoured by some of them, for instance, literature. As Woodard (2007) notes “poetry and songs, began life as inseparable twins but they are now — for the most part— thoroughly estranged”. Horton (1957: 577) contended that the popular song serves the function of a kind of “public impersonal love poetry”. According to Cantizano (2005), music and literature have a simultaneous origin in oral and sung literature. “When the first human beings had the need to express themselves, they started using body movements and sounds that, little by little, included rhythm and music. Songs and poems were also used, originally, to make norms and values memorable in primitive societies. Besides, they helped remember the behaviour and heroic deeds of high-profile figures regarded as role models” (Cantizano, 2005). This reciprocal music-literature relationship, which dates back to the origin of humankind, is one of the oldest and most productive collaborations amongst artistic movements ever. Music is part of literature and vice versa and genres such as musicals, the opera or *zarzuela* show the dependency relationship between both arts. Medieval troubadours, who connected poetry with music, are another example to illustrate this ‘musicoliterary’ union (“Relación de la música”).<sup>5</sup> The well-known *courtly love* compositions and *Castilian Romances* also date from this period and their style and subjects will reappear some centuries later, but this time as musical forms: bolero and Spanish “copla”, respectively.<sup>6</sup> As both are music genres included in this thesis, it is worth commenting the impact that literary tradition has had on them. On the one hand, Victorio (2009: 32) notes that *l’amour courtois* was a fashionable love conception in medieval Europe (primarily amongst the upper class) whose basic code

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<sup>5</sup> The parenthetical citation consists of the first words of the title of the website article which served as a source. This is the method of citing according to the APA citation format for online articles without an author. The full title of the Web page and the URL will be listed in the online reference entry. Henceforth, these types of references will be cited this way.

<sup>6</sup> Bolero music first appeared in Cuba and was very popular in Spain in the 1950s. As a Latin American music style, the bolero is a romantic, sentimental ballad that is given highly emotive performances (“All music”).

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was to “restrain excess”. This philosophy permitted intense emotional and romantic attachment but prevented marital and physical affection. Victorio (2009) also explains that love is understood as sacrifice and causes suffering from being overwhelmed and completely focused upon the beauty of women, who are idealised. Like in bolero, love becomes *platonic* and the poet shall do anything (even die) for the beloved vain lady. Women are depicted as perfection, highly praised and their refusal means the emotional breakdown of the poet (or singer) who may wish death. Stevens (1973) coined the term *Marianismo*, which matches this description of women. ‘Marianismo’ portrays the historical view of the woman as a spiritual semi-divine being, morally superior to and spiritually stronger than men. This concept will arise again when the songs are analysed (see Section 9.3.1.).

“Courtly love” is also full of symbols and metaphors referring to nature (like in boleros), and its subject matter reappears in Chivalric Romance, first, and a few centuries later, in Romanticism. In the 20<sup>th</sup> century, it re-manifests itself in boleros or tango and, more recently, in the so called “música ligera” or ballad. Bolero uses love themes and can take us back in time to modernist and romantic sensitivity or even further back to courtly love times, specifically to Castilian 15<sup>th</sup> century (Alvar & Piñeiro, 2004). The following examples of courtly love poems (in Mercedes, 1987) and fragments of 1950s’ boleros and present day songs show the resemblance, in subject matters, of both kinds of compositions, “Marianismo” being one of them:

**Example 1** (idealisation of the woman):<sup>7</sup>

*Hízoos Dios merescedora  
y en tanto grado hermosa  
que es el mundo poca cosa  
para ser vos de él señora.  
Y, por esto, es de creer  
que Dios, para contentaros,  
mundo y mundos para daros  
de nuevo querrá hazer,  
que aqueste mundo de agora  
es vuestro y darse no osa,  
por ser tan poquita cosa  
para ser vos de él señora.  
(By Juan Fernández de Heredia, 14<sup>th</sup> C)*

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<sup>7</sup> God made you a deserver / and beautiful to such high degree / that the world is a too little thing / for you to be its lady/ And, for this reason, God is believed to make you happy/ He will want to make new world and worlds/this current world is yours but it won't give itself to you/for being such a small thing/for you to be its lady

**Example 2** (stress on suffering):<sup>8</sup>

*Gran congoxa es esperar  
quando tarda el esperança,  
mas quien tiene confiança  
por tardar no deve desesperar.  
Assí que a vos, Pensamiento,  
que passáis pena esperando,  
galardón se va negando.  
Bien lo siento,  
mas tened vos sufrimiento  
y quiçá podrés ganar  
con firmeza, sin dubdança,  
lo cierto del esperança,  
que el tardar  
no lo puede desviar.  
(By Juan de Tapia, 15<sup>th</sup> C)*

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<sup>8</sup> Waiting brings distress/ when hope is late/but the one who believes/shouldn't worry about being late./So you, Thinking/you who grieve about waiting/reward is denied./I'm terribly sorry/but keep suffering/ and perhaps you will succeed/with conviction, without doubt/the certainty in hope/that delay cannot alter its course

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### Example 3:

***Lady of Spain (Eddie Fisher, 1952):*** *Night in Madrid, blue and tender Spanish moon makes silver splendour Music throbbing, plaintive sobbing notes of a guitar While ardent caballeros serenade Lady of Spain, I adore you Right from the night I first saw you My heart has been yearning for you What else could any heart do? [...]*

### Example 4:

***15 años tiene mi amor (Dúo dinámico, 1961):*** [...] *Es una chiquilla tan divina y colosal tiene una mirada que nadie puede aguantar. [...] Si le doy mi mano ella la acariciará, si le doy un beso ya sabré lo que es soñar. Un ángel es mi amor, sus cabellos rubios son, bonita y caprichosa de un jardín la mejor rosa [...]*<sup>9</sup>

### Example 5:

***I Would Do Anything for Love (Meat Loaf, 1993):*** [...] *And I would do anything for love, I'd run right into hell and back. I would do anything for love, I'll never lie to you and that's a fact [...]*

### Example 6:

***You're Beautiful (James Blunt, 2006):*** *My life is brilliant My love is pure I saw an angel Of that I'm sure She smiled at me on the subway She was with another man But I won't lose no sleep on that' Cause I've got a plan. You're beautiful You're beautiful You're beautiful, it's true I saw your face in a crowded place And I don't know what to do 'Cause I'll never be with you [...]*

### Example 7:

***Cobarde (David Bustamante, 2008):*** [...] *cobarde por no ser sincero por no luchar por lo que aún me muero [...] Sabes que no tener tu amor se hace tan duro para mí que no merezco ni un solo perdón de ti [...]*<sup>10</sup>

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<sup>9</sup> [...] *She's such an amazing and divine girl that nobody can resist her look [...] If I give her my hand she will caress it, if I kiss her I'll know what dreaming is like. An angel is my love, her hair is blonde, she's pretty and spoilt, from a garden the best rose...*

<sup>10</sup> [...] *I've been such a coward for not being honest, for not fighting for her [...] You know that the absence of your love is so hard for me. I don't deserve your forgiveness [...]*

On the other hand, Medieval Castilian *Romances* (roughly equivalent to European Ballads) are poems defined by their metric form.<sup>11</sup> Their narrative, epic or lyric nature is related to the epic cycles or chronicles and to medieval novels (Jorgensen, 1996). They narrate historical and fantastic events that minstrels transmitted orally using, sometimes, musical instruments to enliven the story. Even though the stories and subjects in *coplas* are related to other social circumstances, the historical and fantastic content is also found in some of them. Besides this similarity, many *coplas* and Castilian *Romances* also share meter and criticism of authority in favour of individual freedom. The following examples illustrate this relationship:

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<sup>11</sup> According to Encyclopedia Britannica, 'Ballad' is a short narrative folk song, whose distinctive style crystallized in Europe in the late Middle Ages and persists to the present day in communities where literacy, urban contacts, and mass media have little affected the habit of folk singing. The term ballad is also applied to any narrative composition suitable for singing.

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### Castilian Romance of lyric nature:

#### ROMANCE DEL CONDE OLINOS<sup>12</sup>

*Madrugaba el conde Lino  
mañanita de San Juan  
a darle agua a su caballo  
a las orillas del mar.  
Mientras el caballo bebe  
cantaremos un cantar:  
"Camisa, la mi camisa,  
quién te pudiera lavar,  
lavarte y retorcerte  
y tenderte en un rosal."  
La reina lo estaba oyendo  
desde su palacio real:  
Mira, hija, cómo canta  
la serenita del mar.  
No es la serenita, madre,  
no es la serenita tal;  
es el hijo conde Lino,  
mis amores vienen ya.  
Tus amores vienen ya,  
yo los mandaré matar.  
Madre, si usted los matara,  
a mí me iban a enterrar  
Ella se murió a las once  
y él a los gallos cantar,  
y a desotro día de mañana  
y los fueron a enterrar [...]  
(By Anonymous, 15th C.)*

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<sup>12</sup> Count Linos woke up early on Saint John's morning/To give water to his horse, by the sea/While his horse is dinking/ he sings a beautiful song: "shirt, my shirt, if only someone could wash you, drain you and hang you up on a rose bush"/The queen listened to the song from her palace/Look, daughter; the mermaid is singing./It's not the little mermaid, mother; she sings a different song/It's Count Linos, my love is coming./If your love is coming, I'll killed him./Mother, if you kill him, you will kill me too./She died at 11, he died at dawn, they were buried the following day.

### Copla (20<sup>th</sup> Century):

#### ROMANCE DE LA REINA MERCEDES<sup>13</sup>

*Una dalia cuidaba Sevilla  
en el parque de los Mompansié,  
ataviada de blanca mantilla  
parecía una rosa de té.  
De Madrid con chistera y patillas  
vino un real mozo muy cortesano  
y a Mercedes besó en las mejillas  
pues son los niños primos hermanos.  
Un idilio de amor empezó a sonreír...,  
mientras cantan en tono menor  
por la orillita del Guadalquivir:  
María de las Mercedes,  
no te vayas de Sevilla,  
que en nardo trocarse puede  
el clavel de tus mejillas.  
Que quieras o que no quieras  
y aunque tú no dices nada  
se nota por tus ojeras  
que estás muy enamorada.  
Rosita de Andalucía,  
Amor te prendió en sus redes  
y puede ser que algún día  
amor te cueste la vía,  
María de las Mercedes [...]  
(by Quintero, León & Quiroga, 1948)*

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<sup>13</sup> 8 Seville took care of a dahlia/in the Mompansie's park/Wearing a white veil/She seemed a tea rose./From Madrid with tap hat and sideburns, a very courteous royal lad arrived/ He kissed Mercedes on her cheek/as they were first cousins./Romance sprang while they sang by the Guadalquivir/María de las Merceds don't leave Seville/as the red carnation on your cheeks may turn a tuberosa/Want it or not, although you don't say a word/The bags under your eyes reveal you're in love/Andalusian rose, love caught you/ And maybe, someday/You'll pay a high price for it, María de las Mercedes.

ROMANCE DE LA GENTIL DAMA  
Y EL RÚSTICO PASTOR<sup>14</sup>

*Estáse la gentil dama  
paseando en su vergel;  
los pies tenía descalzos,  
que era maravilla ver;  
hablárame desde lexos,  
no le quise responder.  
Respondíle con gran saña:  
- ¿Qué mandáys, gentil mujer?  
Con una voz amorosa  
comenzó de responder:  
- Ven acá, el pastorcico,  
si quieres tomar placer;  
siesta es de medio día,  
y ya es hora de comer;  
si querrás tomar posada  
todo es a tu placer.  
- No era tiempo, señora,  
que me haya de detener,  
que tengo mujer e hijos,  
y casa de mantener,  
y mi ganado en la sierra  
que se me iba a perder,  
y aquellos que lo guardan  
no tenían qué comer. [...]  
(Anonymous, 16th C.)*

TATUAJE<sup>15</sup>

*Él vino en un barco de nombre  
extranjero,  
lo encontré en el puerto un anochecer  
cuando el blanco faro sobre los veleros  
su beso de plata dejaba caer.  
Era hermoso y rubio como la cerveza;  
el pecho tatuado con un corazón.  
En su voz amarga había la tristeza,  
doliente y cansada, del acordeón.  
Y entre dos copas de aguardiente  
sobre el manchado mostrador  
él fue contándome entre dientes  
la vieja historia de su amor:  
Mira mi brazo tatuado  
con este nombre de mujer.  
Es el recuerdo del pasado  
que nunca más ha de volver.  
Ella me quiso, y me ha olvidado,  
en cambio, yo no la olvidé,  
y para siempre voy marcado  
con este nombre de mujer.  
Él se fue una tarde con rumbo ignorado  
en el mismo barco que lo trajo a mí,  
pero entre mis labios se dejó olvidado  
un beso de amante que yo le pedí  
(By Valerio, Quiroga & León, 1941)*

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<sup>14</sup> *The lady was walking in her garden/She was barefoot, what a wonderful view/She spoke to me from afar/I didn't want to reply./I answered angrily:*

*- What do you wish, milady?*

*With a loving voice, she replied:*

*- Come here, little shepherd/If you want to enjoy, napping at midday/It's lunchtime; if you want accommodation/Everything is at your wish.*

*- I can't stop by, milady,/I have a wife, children and a house to take care/And my cattle in the mountains about to get lost/The ones who are in charge didn't have any food [...]*

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<sup>15</sup> *He came on a boat with a foreign name/*

*I found him at the port at sunset/When the white lighthouse/lit the sailing boats/He was handsome and blonde like beer/He had a heart tattooed on his chest/In his bitter voice there was/the tired and sorrowful sadness of the accordion./After two glasses of liquor/at the bar/he told me the story of his lover: Look at my tattooed arm/With this female name. It's a past memory/ that can't ever come back./ She loved me and forgot me/But I never forgot her/And forever I'm marked/With this female name/He left one evening without a direction/On the same boat that brought him to me/But on my lips he left a loving kiss I asked him for.*



## Part 1. Introduction

According to Longhurst (2007: 158), much analysis of pop music has focused on the meaning of the words or lyrics. In recent years, music has turned to literature to adapt or make new versions of literary texts. The well-known *singer-songwriters* use poetry and literature “to sing, play and reproduce lines of their favourite poems in an attempt to combine music and literature in their works” (Cantizano, 2005).<sup>16</sup> Early studies of pop music often regarded the lyrics as a form of poetry (as I do here), suggesting that certain pop writers could be seen as poets (for instance, Bob Dylan, whose recent Nobel Prize in 2016 seems to confirm this view). Lyrics have also been studied in other ways. In some other cases, the focus has been on the content of the lyrics. Laing (1985) shows that punk songs were less concerned than pop songs with romantic and sexual relations and concentrated more on the social and political comment. As observed, the rapport between music and literature is so close that they may end up intermingling and merging in a same entity. They may share origins, styles and even form (poetic). It is for all these reasons that, in the current research, literature and music are likened, endowing the musical composition the category of literary text, as will be explained in Part 2.

Machin (2010: 4) points out that the analysis of the literary language (poetry or novels) does not mean taking away something of the way that they can inspire us. Thus, how we hear something, how we talk about it and the meaning it has for us, must be understood sociologically rather than as being something in the music. Literary texts need a context to be duly analysed and understood. As songs are in this thesis a type of literary text, a thorough study of the context in which each piece was produced shall be of utmost importance. The way people interpret media and music will depend on many individual,

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<sup>16</sup> Critics like Tausiet (“Estilos de música popular”), consider singer-songwriters as heirs of the medieval troubadours because of the presence of poetry in their songs and the accompanying instrument. In this project, it is the crooners and the male lead singers of bolero who are regarded as the heirs of troubadours because of the similarity of their love themed songs to the compositions of their medieval counterparts. Singer-songwriters, by contrast, perform more social themed songs.

cultural and contextual factors (Machin, 2010). Frith (1996: 22) said of music that “to understand value judgements we must look at the social contexts in which they are made”. So to understand any kind of value judgement made about music “we must look first at the social contexts in which we find them” (Machin, 2010: 25). The notion of context will be developed in Part 2 and taken into account throughout the entirety of the study.

### 1.5. The social role of music

Artistic expression, through such media as cinema, television, drama or literature, shows society’s interest of art in social reality. “Songs also show it, but it should not be forgotten that songs are music and text, and it is the text that narrates facts”, (Filardo-Llamas & Iglesias, 2010). It can be argued that the impact of music on people’s emotions and psyche is able to cause ideology and attitude changes in society over the course of time. But this is just one part of music. The other side is that music is also the reflection of ideology and attitudes already existing in society. That is to say, as any other type of text, lyrics are influenced by the same dominant behaviour and ideas in society that music tries to influence. Freudiger & Almqvist (1978) advocated that lyrics can serve as socialising agents and propagate gender stereotypes, which is of interest in the present study. According to Reisman (1950), early research found that music provided means of self-expression and that the vocabulary or images learnt fed gender stereotypes. Contemporary studies, as Reyes (2012) notes, have found that lyrics continue to propagate gender stereotypes, as we will see in Section 5.2. Tagg (1982) suggests that humans have always represented the world around them in accordance with their social and cultural situation. This double-sided nature of texts (musical texts) is one of the central points in the present thesis in the sense that, from a purely linguistic perspective, it tackles the concept of popular music as a cultural artefact with power to change and mould minds, as literature does. As Clarke (2001) suggests, Systemic Functional Linguistics is the ideal theoretical

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framework to study language as realisation of a social context. That is, the idea of language as “social semiotics”.

Let us remember that both music and literature are considered types of communication and expression, apart from artistic endeavours. Toynbee (2003), states that when we speak we draw on what has been said before, and the existing repertoire is what we can think of as culture. Machin (2010) uses this argument to explain that “music can be thought of in the same way because it also draws on what has been heard before. All aspects of music styles can be understood as being part of cultures at particular moments, although, of course, the way we understand and hear them may be different from the way audiences, at the time of production, understood them” (Machin, 2010: 4). Thus, besides the numerous emotions and sensations that music may produce, it can be argued that music is also a valuable channel to get to know the mentality of the society of any time. Following Kotarba & Vannini (2009), what the study of popular music can contribute to, is a fresh perspective on the deep interconnections of movements of media cultures, technologies, ideas, finances and people. Popular music in this thesis refers to the music that surrounds us in everyday life. As Machin (2010) indicates, we continually watch adverts and films that contain music. We hear music in supermarkets and while we are put on hold at call centres. This music is used as entertainment to “provide background mood, to fill spaces and to create meanings to settings, people and events”, Machin (2010: 9). Musical scenes, perhaps more than anything else, force us to play and listen locally and interact globally. In addition, “the industrialisation of music has not stopped people from using it to express private joys or public griefs: it has given us new means to do so, new ways of having an impact and new ideas of what music can be” (Frith, 1992: 74). All this corroborates the importance of music as a major social element without whose presence the study of any historical period would be incomplete. The linguistic analysis of song

lyrics this thesis carries out, will help complement the social aspect of this cultural product.

### **1.6. Socio-cultural context and its changes in the decades under study: 1950s-2000s**

As will be expounded in the following chapters, discourse analysis is another of the theoretical bases framing this thesis. The idea that the meaning of any piece of music is not only in the sounds but in the discourses is explored here. In keeping with Martin & Rose's (2003: 1) view, it is worth starting by clarifying that for interpreting social discourse we need texts in social contexts. Social discourse consists of social contexts (not just single clauses) that develop as sequences of meanings comprising texts. Since each text is produced interactively between speakers, writers and (potential) readers (audience), we can use it to interpret the interaction it manifests. As each interaction is an instance of the speaker's culture, we can also use the text to interpret aspects of the culture it manifests. To establish that rapport in the current thesis, discourse will be analysed but the social context in which discourse is framed is also needed. Contextual systems are a critical component of any culture's text-forming resources. The notion of text cannot be understood "unless linguistic text-forming resources are interpreted against the background of contextual ones", as Martin (1992: 405) notes.

Music, as a cultural product of the society of an epoch, and lyrics as text, contain aspects, values and ideas which are typical of that time. Kotarba & Vannini (2009) argue that

everywhere we listen, music comes to us as a product: the product of technological relations; the product of geographic dimensions which shape trends and connection to space and place; the product of historical periods which shapes fashion and considerations on what is appropriate or not; the product of social classes, genders or ethnicities etc. Music is a social product and as such it is a prime object of sociological investigation. Studying a song or musical preferences is no different from studying a form of collective

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organisation in a country. Sociology is the study of what people do together and if music is something that people do together, the study of music is then, as 'natural' as the sociological study of class, gender, race or identity (Kotarba & Vannini, 2009: xx-xi).

Anyone can compose and perform music in isolation. However, if music is to be listened to, there has to be a second person involved, obviously. In accordance with Kotarba & Vannini (2009), the sociological study of popular music is now a substantial area of interest owing to its growth as a societal and cultural force.<sup>17</sup> Wonser (2011) points out that sociologists have begun to reflect on the consequences on culture and society of the links between musical production and consumption and the behaviours of music fans and the intentions of producers. "Musical choices are cultural choices and music is part of the way we choose to live our life" (Kotarba & Vannini, 2009: 11). Giddens (1991) writes that never before has Western culture been so receptive to the power of choice. In fact, who we ourselves are, is a matter of choice. "Our self is a project of sorts", (Kotarba & Vannini, 2009). DeNora (2000) seeks to explore how music is a part of the constitution of the interactions between people and how it plays a role in the constitution of those people themselves. She analyses the way in which music is involved in the production and reproduction of ordered social life. According to Whiteley (2000), the relationship between particular forms of music and adopted philosophies is significant in establishing referential points for group identification. "This significance is generally located within the commonly agreed meanings of the group or society from which the music originates and to which it is addressed" (Whiteley, 2000: 26). Therefore, it is important to determine how music communicates meaning. As Grossberg (1992) points out, "culture communicates only in particular contexts in which a range of texts, practices and languages are brought together". This may include musical texts, styles of language, appearance and dance, media

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<sup>17</sup> The term "popular music" refers here to all types of music that are not classical music.

practices, ideological commitments, and so on. In the 1960s, for example, music brought people together, “engendering participation rather than passivity, as illustrated by the significance of the outdoor rock festivals of the period like Woodstock, in 1969” (Whiteley, 2000: 27).

The socio-cultural elements that may be present in the lyrics are shared and identified by the people (utterers and hearers) of a period and are necessary for the complete understanding of the message conveyed in songs. The common background knowledge is characteristic of a particular socio-cultural context and belongs to the participants of the community in which that context occurs. However, people from other socio-cultural communities will need context-aware learning and instruction to fully understand meanings of different communities, and how their mentalities work. It is thus evident that music and society (the society that favours its birth) are not two independent factors of a period but they maintain a close relationship.

To contextualise and properly understand the song lyrics included in this project, an overview is offered of the chief socio-historical events and musical panorama of the six decades and the societies in which the songs were produced: The USA, the UK and Spain.<sup>18</sup> The evolution of values, the socio-political changes, the weight of tradition or the breakthroughs of each period, are just some of the aspects that, as in literature, will be reflected in songs from the early 1950s until the early 21<sup>st</sup> century, as is shown next.

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<sup>18</sup> For the purpose of this thesis, the United States and the United Kingdom are referred to, collectively, as “English-speaking World”. Whilst that term usually includes other territories, such as Canada and Australia, for this study it simply refers to the two contexts outlined. The phrase is used to distinguish the socio-cultural differences between Anglosaxon and Spanish attitudes. The cultural proximity caused by the mutual influence through music, cinema, television, etc. favoured by the common language (see Weissmann, 2012), justifies the consideration of the USA and the UK as a single socio-cultural context.

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### **1.6.1. The 1950s**

The fifties is a post-war decade both in Spain and in the English-speaking World, characterised by pessimism, deeply rooted gender roles and the inflexibility of traditional values that, gradually, started to teeter. A new society started to evolve with the shadow of the Cold War as a backdrop (Cunliffe, 1993; Martínez, 1999). As Trueman (2015) argues, logic would dictate that as the USA and the USSR fought as allies during World War II, their post War relationship would be firm and friendly. Sadly this did not happen and their mutual enmity lasted until 1989.

In the English-speaking World music scene, “the new musical trends (country, swing and jazz) had become the most popular genres from the 1920s up to the 1950s when they were supplanted by new styles and sounds. The impact of that popular music (which commercially replaced classical music) is one of the mass phenomena of the time. Especially jazz, which, besides expanding from America to Europe, it even influenced the classical composers” (Pardo, 1998). Tausiet (“Estilos de música popular”) argues that in the new decade, the 1950s, R&B, blues, rock and roll or crooners entered the mainstream and became a major force in American and British record sales. The most characteristic genre of this decade in the United States (a bit later in the UK) is Rock and Roll, a fusion of Rhythm & Blues (black music origin) and country (white music origin) that quickly came into popularity. “The emergence of rock and roll transformed the world of popular music in the mid-1950s” (Bielby, 2004). As Kotarba & Vannini (2009) remark, young people of that time became aware of their role in society and found their own identity in this type of music. Eager to exercise their freedom and values, teenagers would test the boundaries of sexuality and began to flout authority and challenge the social environment. The 1950s is the time when youth culture, as we know, it was born. The development of rock ‘n’ roll is often presented as a kind of liberation from the dullness of American and

British life of this period. According to Longhurst (2007), it is seen to “have opened up new possibilities for self-expression and to break down the conventions and stuffiness of everyday life. Rock ‘n’ roll was vibrant and provided young generations the rebelliousness they sought, despite the rejection of the conservative establishment which deemed it ‘degenerate’ music” (Longhurst, 2007: 106). Bielby (2004) discusses the distinction between rebellious teenager boys of and girls of the era. “The boys were drawn to ‘authentic’ rock ‘n’ roll with its African American roots and charged sexuality. In contrast, teenage girls were more engaged with popular culture, but they were less rebellious. They were drawn to softer music, to songs with orchestral accompaniment and narratives of romance, not the kind of music that lends itself to grassroots performance”, (Bielby, 2004: 6).

Meanwhile, in Spain, this new genre took longer to settle down as the country was closed to external fashions and innovation. “People were uninformed about the new trends in the English-speaking World and yesteryear rhythms like bolero, fox-trot, rumba, cha-cha-cha, copla and *pasodoble* were pervasive on the radio stations. The socio-political situation determined by the dictatorship did not allow rock and roll to flourish until the early sixties. National and international culture was controlled by Franco’s censorship favouring the development of *la copla* (also known as *canción española*), which was the symbol of the cultural industry of the time. From the listener’s point of view, “la copla then became the favourite genre of the general post-war audience in the 1940s (the height of the ‘canción española’), whereas classical music belonged to a small and educated minority. La copla ended up being the popular genre par excellence, and in the 1950s still maintains its privileged position, although some modern tendencies can be distinguished” (“Cultura popular en el Franquismo,” 2011). It is in the late 1950s that the USA rock and roll arrives in Spain, although it was frowned upon from the beginning. Owing to the unfamiliarity



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with the English language, the record companies decided to translate the most successful hits of rock and roll into Spanish. José Guardiola, for example, was one of the artists who sang those adapted hits. According to Salaverri (2005: 49), the interest in the English music increased thanks to the advent of successful Spanish American rhythms, like *mambo* or *bossa nova* which were highly influenced by North American music.

Still and all, the general preponderance of traditional values in the 1950s (also represented in songs, as will be studied) vanishes as the decade goes by and, with them, the musical styles of yesteryear. “Little by little, boleros, rancheras, coplas, tangos, music-hall, etc. gave way to new sounds initially referred to as *rock and roll* but later called ‘pop music’, which included all popular music as opposed to classical music” (Pardo, 1998). It seems, then, that a slight broadening and change of attitude in society takes place anticipating the revolutions, at all levels, of the 1960s.

### **1.6.2. The 1960s**

This was a transformational decade in the English-speaking World. According to Cunliffe (1993), the younger generation took the leading role awakening a new consciousness whose manifestations were diverse. On the one hand, in the USA, the generalised disapproval with regard to the Vietnam War, along with the protests against racial discrimination, and in favour of Civil Rights, gave rise to the hippy movement with drug use being an integral part of that culture. On the other hand, Kumar (1988) suggests that in the UK, the advent of popular culture (the media, models, clothes, the pill, etc.) and feminism, as well as students revolts, woke up a sleeping society too tied to the Establishment, traditional values and post-war depression. New sexual attitudes came to replace those lasting until the fifties in which, according to Carroll & Noble (1973), the boys were the objects of pressure and the girls had to resist their advances and preserve their virginity. This pattern of competitive sexuality began in the late fifties when young

people started to accept and practise new and overtly sexual body languages (such as certain types of dance). To cite just one fact, Dukes et al. (2003), found that the highest number of sexual references in songs appeared between the 1960s and 1970s, the height of sexual revolution. “The idea of one’s ‘love life’ became the private realm of the individual and the concept of family unit started to change very quickly. Homosexuality, birth control and abortion were legalised in these countries over the relevant years” (“Was sex shaken up in the 1960s?”). This applied to Spain too, but happened somewhat later. Music reflects these social and sexual attitudes and gave voice to them in the hope of changing the world. Boyce (2008) argues that The rise of Black Power, in the 1960s and 1970s, gave visibility to African Americans musicians who popularised soul and R&B, with the Motown record label featuring black girl and boy bands like the Supremes or the Jackson 5.

According to Bielby (2004), by the mid-1960s, the grassroots rock and roll band had been fully institutionalised as a male-dominated cultural form. Bielby (2004) argues that the near total exclusion of women from grassroots performance is plausibly explained by the distinctive way in which rock and roll performance took place. “The act of assembling a band meant that teen musicians would be participating mostly away from home and away from direct adult supervision. That aspect likely made most parents of the era much more reluctant to allow their daughters, rather than their sons, to participate in rock and roll music at the grassroots level” (Bielby, 2004: 19). Across the pond, young British people, in an attempt to imitate jazz, blues and rock and roll created their own style: the British rhythm and blues that resulted in Rock. The Rolling Stones marked the birth of this new style with their revolutionary single “Satisfaction” (Tausiet, “Estilos de música popular”). Pop-rock British bands like The Beatles also became a landmark of that time amplifying the fan hysteria that had emerged in the 1950s with Elvis (“Apuntes, la música desde 1950”). Sebastia (2014), remarks that the need to follow a ‘myth’ becomes

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institutionalised in the 1980s, as will be noted below. But the rise of The Beatles did not only bring the ‘fan phenomenon’. According to Pardo (1998), up until “beatlemania”, European music was, generally, unknown beyond the borders of each country. The Beatles made music a global phenomenon and, in doing so, music became the second largest financial export in Great Britain. Also in the sixties, Bob Dylan created *folk rock* and re-introduced poetry in songs.<sup>19</sup> His music is “one of the most representative of the so-called *protest song*, which denounces the imperfections of the ‘American way of life’ and political scandal. Bob Dylan became the voice of thousands of North Americans who wanted to change an unfair society and he demonstrated that music could go beyond traditional love songs; they were able to reflect social reality and even change it. The protest song had its height in the 1960s in the USA, France and a bit later in Spain, where significant social changes were taking place” (“Apuntes, la música desde 1950”), as will be discussed later on.

Otaola (2012) argues that during the 1960s Spain experienced an extraordinary economic development that, along with tourism, produced profound changes in Spanish society, encouraging free thinking. According to Pardo (2005: 10), the Spanish youth is still enclosed by a religious education, censorship in the media (cinema, television) and a biased press. But the growing influence of upbeat British sounds, and the appearance of the first radio programmes, dedicated solely to the music preferred by the young, are decisive factors for the gradual transformation of artistic preferences in Spain. From that moment on, *la copla* declines unable to compete with the trendy French-Italian and Anglo-American music (Torres, 2011). Pardo (2005: 12-13) contends that Spain’s young people wanted to have their own language and identity, as ten years before had happened in the USA. New generations urgently craved modernity and were distanced from that ‘old-

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<sup>19</sup> Dylan can be included in the group of *singer-songwriters* described above.

fashioned' music that reminded of old days. The evidence of this eager interest in the new fashions and rhythms is the numerous Spanish versions of English, French and Italian hits (e.g.: *La bambola* or *Poupée de cire*, which are included in this project) that quickly became popular thanks to the radio and the well-known "guateques".<sup>20</sup> A lot of bands emerged (e.g.: Los Mustang, Los Pekenikes) which imitated, or, simply covered, hits by The Beatles, for instance. As Otaola (2012) says, this renovation of pop music and the adoption of foreign models contributed to the modernisation of the Spanish young generations and to the spread of a new image of the "modern girl". The traditional role of the woman as wife, mother and housekeeper will be changing throughout the decade and the so-called *ye-ye girls* showed this evolution.<sup>21</sup> All in all, the construction of a new ideology and morality, which had nothing to do with the previous one, is the essence of the 1960s in both social contexts.

### 1.6.3. The 1970s

In the seventies, the hippy spirit of the late 1960s gained strength. Following Carroll & Noble (1973), young people in the English-speaking World turned to pacifist attitudes with the intention of changing the irritating society their parents had built. In the 1970s gender issues and feminism also goes mainstream. However, the climate of optimism and the hope of forging a new social order were to be undermined by unemployment and recession. The long post-war economic boom was coming to an end and under the spectre of a third world war (caused by the two opposing forces that led the

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<sup>20</sup> "Los guateques" were house parties where young and "modern" people danced to the tune of the latest music.

<sup>21</sup> The term "ye-ye" refers to young ladies who were influenced by foreign music and fashion and who represented the counterpoint to the traditional Spanish woman. They embodied swinging modernity and became a phenomenon in Spain in the 1960s. Otaola (2012) remarks that the description of ye-ye girl is limited to 4 features: *tener mucho ritmo, cantar en inglés, el pelo alborotado y medias de color* (as Concha Velasco's song "La chica ye-ye", 1965, describes). However, the words of a song are limited, and 'ye-ye girls' had other features apart from those four. The first part of "La chica ye-ye", points to another relevant characteristic: in spite of their frivolous appearance, ye-ye girls (or at least the protagonist of the song) are capable of deep love: *No te quieres enterar, que te quiero de verdad, [...] tú no haces caso ni te apiadas, de mi pobre corazón.*

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Cold War: the USA and the USSR) social stability was breaking down. “A clash of very different beliefs and ideology –capitalism versus communism– formed the basis of an international power struggle with both sides vying for dominance, exploiting every opportunity for expansion anywhere in the world and in outer space” (Trueman, 2015).

As for music, the 1970s witnessed an explosion of new trends. Old music styles like rock evolved towards hard rock or heavy metal and pop music was a combination of old and new genres. Lou Reed, Tom Waits or David Bowie introduced experimentation and new soloists and bands of commercial pop like Abba, The Bee Gees or Donna Summer topped the charts (Ruland, “Estilos de música”). It is in this decade that disco music was “all pervasive in the nightclubs and brought about extravagant dancing. Disco, along with the prevalence of black music, gave rise to funk as a commercial derivation of soul with Michael Jackson as one of its leading exponents” (Pardo, 1998). In addition, from Jamaica, reggae (the Caribbean adaptation of African music) burst onto the scene and was later combined with the *new wave* (Tausiet, “Estilos de música popular”).

Socially speaking, Spain in the 1970s is characterised by the end of Franco’s Dictatorship and the Transition to Democracy (from the late seventies until the early eighties). As Cabrejas (2004) points out, after the death of the dictator and the collapse of the totalitarian regime, the country experienced many rapid social and economic changes that other Western societies had beheld one or two decades before: the progressive modernisation and internationalisation of the economy, the democratisation of politics or the end of the paternalistic system took Spain by storm. Regarding music, Franco’s regime was suspicious about rock music and the media hardly broadcast it, as mentioned before. Rock records from abroad were frequently censored, but this situation will change during the Transition period, after Franco’s death in 1975. There are other significant Spanish musical trends in this decade. Whilst the 1960s is deemed the era of the great pop-rock

bands in Spain, the 1970s are marked by two main types of popular soloist (“Apuntes, la música desde 1950”):

1. The Spanish romantic ballad singers accompanied by a symphony orchestra. Well-known names like Nino Bravo, Julio Iglesias or Camilo Sesto sought their own style and way of singing.
2. The proliferation of singer-songwriters, normally accompanied by an acoustic guitar in line with Bob Dylan’s tradition and the ‘protest song’. In Spain the protest song was associated with anti-Franco activism, peace and freedom among other socio-cultural subjects. It was represented by figures like Raimon or Paco Ibáñez and female singer-songwriters like Mari Trini, Cecilia or María del Mar Bonet. In Pardo’s (2005: 158) words, the interest in all these socially or politically committed singer-songwriters in Spain was “a fever more than a fashion”.

### 1.6.4. The 1980s

According to Morgan (2010), the elections of Margaret Thatcher, in Britain, as Prime Minister and of President Ronald Reagan, in the USA, meant a return to fairly conservative positions in the English-speaking World. This entailed a period of restoration of traditional morality in domestic affairs, but also a period of economic recovery and change of social outlooks and aspirations. The ‘flower power’ idealism was replaced with a more pragmatic and traditional attitude: the ‘yuppie’, whose cult of money and appearances became one of the hall-marks of the 1980s.

Changes in technology “also contributed to the availability and portability of music (the cassette, the Walkman and boom-boxes). But the most important event to influence music during the 1980s was the creation in 1981 of a new television channel: MTV (Music Television) exclusively devoted to showing music and video clips: the video was willing to

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‘kill the radio star’ as the song by The Buggles says. Video clips made pop stars and their music change in the 1980s with a greater focus on the image and physical appearance, which became more important than ever” (“Music Played in the 1980s,” 2004). According to Pardo (1998), the video making industry stopped being a complementary factor and, instead, became vital for the development of music. Thanks to the video clip the *new romantics* were born and fan clubs, similar to those seen in the 1960s became popular again. In the 1980s, a new breed of mega-stars emerged (Madonna, Rick Astley, Whitney Houston or Prince), “becoming iconic mascots for the young generations. More new genres popped up in this decade including, *hip hop*, *new wave* and *hair metal*, all of which have influenced music today” (“Music Played in the 1980s,” 2004).

Unlike the English-speaking World, Spain in the 1980s turned to a left-wing position with the Socialist party in office. As discussed before, the country was suffering from a cultural delay, lagging behind the rest of Europe and experiencing difficulties in catching up. “After Dictator Franco's death Spain found itself in a delicate transition and political confrontation was common. However, democracy brought freedom and outside influences occurred after decades of isolation and oppression. The “*Movida madrileña*” (*Madrid Movement*), was an unplanned cultural movement that took place between 1977 and 1985 in Madrid, and in other cities such as Vigo, Bilbao or Sevilla. In accordance with Fouce (2002), the *movida* is the driving force of a new culture in process of development during the Transition period. It was motivated by the changing process and pent-up yearnings for freedom taking place in Spain in the early 1980s: loss of political commitment, the hedonist present (fashion, drugs, sexual revolution), and the birth of a new culture based on image, in parallel to the same tendencies occurring in other countries. “Musically speaking, ‘la movida’ is the symbol of this decade and the result of the confluence of distinct trends but with punk music and the new wave subculture as common

influences”, (“La movida madrileña”). *La movida* can be described as “a diversity of musical styles that share their rejection to 1970s’ pop music and long to connect with the modernity coming from abroad, especially England. The 1980s in Spain is known as the ‘Golden Age’ of Spanish pop music; full of new styles and legendary bands like Mecano or Radio Futura which replaced the old ballad singers like Camilo Sesto in the Hispanic markets” (Pardo, 1998). Besides, as Fouce (2002) notes, the production and sales of records was reactivated thanks to the proliferation of bars and nightclubs, as well as the development of the consumer economy.

### 1.6.5. The 1990s

The decade commenced with the fall of the Berlin Wall in November 1989. This event meant the end of the Cold War and marked the beginning of a new era of prosperity in the West. From the social point of view, it would not be too far-fetched to assume that the cultural divide of previous decades between Spain and the English-speaking World appeared to have been lessened whilst the same divides in all respects (fashion, social habits, and obviously pop music) also narrowed. The nineties was the decade of the technological development: video game consoles, the first mobile phones and the beginning of the Internet era are just some of the icons of this period that have had an effect on music.

The 1990s were filled with a variety of pop, rap, and alternative music artists as well as an array of one-hit wonders. “The early years began with a surge in popularity for music genres like techno (often called dance or house music) and hip-hop that continued throughout the decade. Similarly, the hip-hop music scene achieved popularity with musicians like MC Hammer and Vanilla Ice. While the sexual lyrics of techno and hip-hop still dominated the airwaves, a new style of rock music (the most representative genre in the 1990s) was making an impact on the mainstream radio playlists around the mid-1990s:



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*grunge*, epitomised by the American band *Nirvana*. The predominant topics of grunge were the disappointment with the status quo of society, pessimism (idea of “no future”) and the anguish associated with teenage years. On the other hand, female lead singers like Britney Spears and Christina Aguilera were representatives of the *bubblegum pop*, which dominated the mainstream pop music scene well into the late 1990s and beyond. The sexual lyrics and innuendos popular in the early years of the decade came back, but they were more blatant than before. The videos were more sexual in nature as well, especially with respect to women” (“The Music Played in the 1990s”). According to Levande (2007), during the late 1990s a dramatic shift in popular music occurred in the way women in music were represented. “Women who could play instruments and write songs were replaced with auto-tuned voices and airbrushed bodies”, (Levande, 2007: 314). Moreover, these new female artists consistently defend their overt performances of sexuality as evidence of ‘female empowerment’, as will be fully discussed in Section 6.2.3. The later years of this decade also saw a new popularity of revisited boy bands like *The Backstreet Boys* or *N’Sync*.

Spanish music in the 1990s continued finding foreign reference. “The 1980s and *La Movida* period is over and with it the great iconic bands of the decade like Mecano, Hombres G or Radio Futura. During the 1990s, the Spanish soloist succeeded enormously thanks to a global phenomenon called “mega promotion” (continuous advertising blitz on television and radio inducing people to buy the CD). Examples of bestselling music artists resulting from this hype are Sergio Dalma, Alejandro Sanz or Laura Pausini. The so-called “petrol station effect” also contributed to launch new bands to fame, like *Camela*.<sup>22</sup> Yet this is just one side to the music in Spanish in this period. One of the most important and

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<sup>22</sup> The “*lolailo*” or “petrol station music” (original Spanish: “*música de gasolinera*”) phenomenon is characteristic of the 1990s and had amongst its representatives the band *Camela*, El Fary or the duet Los del Río with ‘*La Macarena*’ (the most international Spanish song ever). This sui generis music, categorised as “*cañí*”, combines typical flamenco and Spanish beats with pop or techno pop music. The name finds its origin in petrol stations where cassettes of this type of music were sold cheaply (“*Música de gasolinera*”, 2013).

influential style in Spain during the 1990s was dance music and its numerous transformations throughout the decade: *Techno*, *Trance*, *Eurodance* and its Spanish version, *Bakalao*, became especially popular among young people by the mid-90s. And finally, but of no less importance, Latin music, which had always been present in the Spanish music scene (Juan Luis Guerra, Gloria Estefan, etc.). However, it was around the late 1990s when Latin music boomed notably by the hand of Ricky Martin, Enrique Iglesias or Jennifer López.”<sup>23</sup> (“La música en los 90”). In short, lots of tendencies, styles and artists which prove the wide musical variety of this decade.

### 1.6.6. The 2000s

The new millennium brought a new century and a tumultuous new decade characterised by significant technological breakthroughs and meteorological disasters that fundamentally changed the world. This new globalised era started with the terrorist attacks in New York, in 2001 and finished with the Wikileaks scandal and the economic crisis (especially harsh in Spain). “Communications experimented a revolutionary change in this decade (social network and smartphones) and the climate change became a major issue on account of devastating natural catastrophes such as tsunamis or hurricanes” (“The People History”).

Regarding music, the advance of the Internet gave rise to growing free downloading websites and the sagging sales of the record industry pointed to online piracy, becoming the hall-mark of this period. Cospér (2013) discusses that the alternative radio format began to wither in the late nineties when it faced competition from other similar formats. The audience moved from listening to the radio to surfing the Internet, where they are able to download or buy music and be updated with the latest news about their

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<sup>23</sup> In recent years, the market share of *Latin music* in the USA is between 4.8 % and 5.4 %, higher than in the late 1990s as Gutiérrez del Castillo (2005) shows.

## Part 1. Introduction

favourite idols (concerts, latest video-clips, and so on.). According to Cosper (2013), iTunes Music Store became the top music retailer; selling digital downloads after radio and music industries decline. Most of the hits of the entire decade had a manufactured sound as reflected in boy bands such as NSYNC, female Madonna-like singers (Lady GaGa, Katy Perry) or rappers like Eminem. “Another dimension to the manufactured sound of the early 2000s was the production of pop stars in TV contests like *X Factor* or *American Idol*, a successful formula that spread all over the world” (“The People History”).

Spanish music was finally integrated with the rest of Western music (it is particularly influenced by English-speaking pop music). “This enabled pop bands and lead singers from Spain to partake in the international music market. Genres started to complement one another, whilst fusions of styles, along with collaborations between artists (e.g.: *Looking for Paradise*, Alejandro Sanz ft. Alicia Keys, 2009) became quick commercial hits”, (“Músicas del siglo XXI”). In addition, Latinamerican music (Latin pop, electrolatino, rumba, reggaeton, and etcetera.) has a strong effect on the national music scene (“¿Qué música se escucha en España?”). As a matter fact, “some of the most best-selling musicians in the latest years in Spain are Shakira, Juanes or David Bisbal. All of them with Latin American music influence or background. Independent music and rock in the 2000s, in Spain, are also in good shape with representatives such as *Vetusta Morla*, *Russian Red*, *Marea* or *La fuga*. Like in the English-speaking World, another peculiarity of the Spanish music in this decade (very connected with the fan phenomenon) is the production of talent shows on TV like *The Voice* or *Operación triunfo*, where contestants have to show their musical skills”, (“Músicas del siglo XXI”).

### 2. Goals of the study

In the existing discourse analysis literature, little attention has been paid to music and lyrics, at least in Spain. This thesis attempts to fill the gap of former studies on gender analysis in songs from a linguistic, evolutionary and contrastive point of view. The majority of research involving lyrical analysis was undertaken between the late 1950s and the 1970s. The two most widely cited studies dealing with the content and significance of lyrics are Horton's (1957) analysis of love songs concentrated on how courtship was depicted in songs and Carey's (1969) replication of Horton's work. Wilkinson (1976) found that lyrics most commonly confirmed gender stereotypes. He argued that challenging gender stereotypes gives men an excuse to be emotional and allows women to release repressed needs and desires.

In the new millennium, remarkable works include Machin (2010), who carries out a 'multimodal' analysis of popular music in which he shows, through the analysis of participants and agency in a few band's lyrics, how cultural values can be communicated in songs. The linguistic investigation, however, is limited to a short chapter in which he does not delve into the systemic-functional theory. Unlike Machin (2010), the current thesis is based on a systemic-functional perspective. There are other works, Levande (2007), Abrahamsson (2011) or DeWall et al (2011) in which popular music is studied, but all of them concentrate more on the change of gender roles (and the psychological side of it) than on the linguistic discourse analysis that confirms those changes. Istiqomah (2013) uses Systemic Functional Linguistics to analyse lyrics, but the corpus of analysis is restricted to three popular songs and there is no cultural contrast of languages. Amongst the scarce Spanish theoretical background of linguistics and songs, Filardo-Llamas (2015) and Filardo-Llamas & Iglesias (2010), deserve special attention. Their studies focus on music, society and discourse analysis, which connects more to the subject of the present thesis.

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According to Filardo-Llamas & Iglesias (2010), despite the scarcity of research from a strictly discursive perspective throughout history and cultures, there are examples that certify the use of songs in relation to social and political issues. These examples show a close connection between society, history and music.

The current project, broader in contents and data, aims at contributing to the field of linguistics by throwing some light on how manipulation and conveyance of ideas in mainstream songs is a common practice. The purpose of this thesis agrees with Filardo-Llamas & Iglesias' (2010) view that there is a necessity to understand the relationship that can be established between the entertaining function of songs, and their ability to respond to given social processes. Accordingly, the idealising and didactic functions of music can be equated to the ideational function of language that Halliday & Matthiesen (2014) identified. To accomplish this prime objective, a diachronic contrast (1950s-2000s) is presented to explore the social evolution of loving relationships as it is reflected in love themed songs by male and female artists singing in Spanish and English. Thus, a comparative study of languages and societies is also included. The evolutionary contrast is centred on the differences of the approach towards love and on the transition from *mental* attitudes to a more *material* outlook in the way of constructing 'romance' (in songs) between men and women over the last sixty years.<sup>24</sup> The study will be carried out through a qualitative and quantitative analysis of *mental* and *material* processes expressed by verbs in the lyrics. (See Section 6.3. for an explanation of Systemic Functional Linguistics and mental and material processes).

I selected this area of study to demonstrate the way in which the lyrics of songs reflect the characteristics and roles of both men and women in society, and the evolution of these issues through the decades. To do so, I drew on research relating to the linguistic

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<sup>24</sup> When saying "men and women" I am referring to male and female lead singers representing both genders.

analysis of popular music as a social product, which will help illuminate male and female behaviour with regard to *loving relationships* with the passing of time. The following example can help clarify the main goal:

**Sofia, 15 years old** (dressed in a provocative way): “Why am I dressing this way? Well, I don't know, it is trendy and boys prefer girls wearing high heels and mini skirt rather than long skirts. All my girlfriends buy small and tight outfits and love showing their cleavage... I will get breast augmentations as soon as possible. Yes, I know I have got a 90 bra size but I want a 100. In that way my clothes will fit best and I will sleep with anyone I want to”.

(GRIJALBA, 2011: 31)

This study wants to show (through the analysis of the *mental* and *material* processes in songs) that reactions like Sofia's are a direct consequence of different social discourses in which music is included, as ideology is linguistically encoded in the lyrics. Litosseliti (2006) maintains that the social view perpetuated by the dominant discourse of femininity regarding feminine image seems to be that in order to succeed, women need to be slim, attractive, and well-groomed. Their image must not deviate from the traditional view of femininity associated with “sexual attractiveness” (Alvesson & Billing, 1997: 98). It can be argued that songs, as a type of mass communication, revolutionise the creation and reception of art, whilst, at the same time, they change meanings and values that have some impact on individual and social life.

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### **3. Research hypotheses**

As tested and confirmed by Nieto (2012: 21), the traditional rules of conduct between men and women have changed. There is an evident variation in the way of approaching love and romance by men and women from both social contexts (the English-Speaking World and Spain) when comparing songs from the 1950s with present time songs. In the current thesis, it is the nature of the evolution of romance over time (the last 60 years) that is going to be studied. Is it similar in both socio-cultural contexts? Apparently, the cultural events and social changes in both communities did not take place at once throughout the first four decades (as discussed in Section 1.6.). Therefore, it is assumed that the evolution of the expression of love is also different in each society. Taking the decade of the 1950s as starting point and the 2000s as the finish line, several assumptions can be made to trigger an investigation conducted through representative love songs of both societies:

1. As DeWall et al. (2011) hypothesise; cultural products like music can be used to understand social and psychological changes within a culture over time. The verification of those changes will be accomplished here by exploring whether the linguistic contents of love song lyrics change over time in tandem with generational shifts in gender traits in the same span of time (the last sixty years).
2. The change of mentality in relation to romance occurred earlier in the English-speaking World (1960s) than in Spain (1980s).
3. In the English-speaking World there has been a quiet natural transition in romantic behaviour, implying more variation of attitudes.
4. Song lyrics have become more material through the decades. It is predicted that sixty years ago, men and women's song lyrics were, overwhelmingly, more mental

than now when they are characterised by being purely material.<sup>25</sup> The following two examples are illustrative of this idea:

(i) In the 1950s, the concepts of *love* and loving relationship were constructed in terms of ‘mental’ processes, as in: *Baby it's just you I'm thinking of. Don't stop thinking of me; don't make me feel this way* (“Don’t Be Cruel”, Elvis Presley, 1956).

(ii) However, current time songs conceptualise *romance* by means of ‘material’ processes. As this fragment by Gwen Stefani illustrates: *So I'm ready to attack, gonna lead the pack, gonna get a touchdown, gonna take you out* (“Hollaback Girl”, Gwen Stefani, 2005).

5. In Spain there was less variation in the attitudes towards loving relationships, in the earlier decades. The radical change took place in the 1980s, after Franco’s Dictatorship, when the country caught up with the English-speaking World. Perhaps the tendency shows few yet sudden and drastic changes.

These are the hypotheses around which the whole analysis here undertaken revolves. They will be investigated throughout the different sections of this dissertation, bearing in mind the above-mentioned objectives.

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<sup>25</sup> By *mental* and *material* I mean mental and material processes, as described in Transitivity (See Section 7).



## **Part 1. Introduction**

## PART 2

*The bloodless spirits wept as Orpheus spoke,  
accompanying his words with the music.*  
—The Metamorphoses, Ovid. Book X

### 4. Overview of the Theoretical Background

The literature of relevance to this doctoral study is divided into two main blocks, Culture and Language, which form the theoretical framework for the study of the songs as linguistic expression of a culture. The goal of this chapter is to review the necessary literature involved in this linguistic investigation to explain the close relationship between language and culture. The first block deals with an overview of Gender as basis for the analysis of sociocultural aspects, in particular, song lyrics as literary genre. Considering that songs are directly affected by the music industry and the market demands, the theory of language, which includes CDA and SFL, is also revised. Thereafter, the second block focuses on the linguistic literature and includes three subsections:

1. Critical Discourse Analysis (CDA), which pays special attention to issues like the notion of ‘dominance’, gendered discourses or the discourse of romance.
2. The sexualisation of music, reviews over ideology aspects of interest for CDA such as the power of the industry, girl power, the *target consumer* and the concept of *character*. Besides, it includes a section devoted to authorship

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of song lyrics and its effect on the contents of songs and ideology construction.

3. Systemic Functional Linguistics (SFL) as a tool to apply CDA. In turn, SFL is used by CDA for the linguistic analysis that involves the study of language and social *context*. This subdivision is concerned with the contextual dimensions of *genre*, *register* and *ideology* (Functional Grammar) and includes the contrast culture/language so that the linguistic and extra-linguistic aspects are covered. SFL also comprises *Transitivity*, which is crucial for the classification of process types in the corpus of lyrics examined in this thesis.

### 5. Cultural scope: review of gender as grounds for the analysis of lyrics

DeWall et al. (2011) argue that cultural psychologists and sociologists use a variety of methods to understand how cultures differ from each other and how culture shapes the psyche. As stated in the previous chapter, cultural products offer meaningful information about socio-cultural aspects of a period of time. What is more, cultural products, such as music, illustrate how groups of people change over time. Music serves as a cultural product that documents social changes across time and song lyrics are a window into understanding socio-cultural changes. As Lakoff (1975) maintains, linguists must involve themselves with sociology. “If they do not examine the society of the speakers of the language along with the so-called purely linguistic data, they will be unable to make the relevant generalisations and understand why language works the way it does” (Lakoff, 1975: 50). In short, they will be unable to do linguistics.

This research concentrates on the social and psychological changes undergone by men and women, concerning romance, over the last sixty years. It is pertinent then to know

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what some relevant authors have said on the subject of gender studies and language, one of the lines of investigation of the current study. Hence, a broad overview of Litosseliti's ideas (2006), as one of the representatives in the area, will be provided and discussed in this section to help deal with the analysis of the lyrics. Lakoff (1975) and Eckert & McConnell-Ginet (2003) will be also reviewed as experts in the field. It should be noted that, although inter-disciplinary, this thesis is not concerned with feminism, sexism or all the gender theorisations and movements in linguistics since the 1960s, but with the parts in which gender and language are related in so far as men and women are affected. That is to say, how women and men are constructed through language. Eckert & McConnell-Ginet (2003) emphasise that "generalisations about gender can too easily erase the multiplicity of experiences of gender. Inasmuch as gender unfolds in social practice in a wide variety of communities, it is anything but monolithic. Therefore, masculinity and femininity are not experienced or defined in the same ways everywhere", (Eckert & McConnell-Ginet, 2003: 47). Litosseliti (2006: 20), in the same vein, states that "meaning cannot be inferred by words alone, but by the inferential work that involves many situational and contextual parameters".

It is worth pointing out the importance of social context (as explained in Part 1) on which all the authors above mentioned agree. "Context is important, within a view of language, as a social practice, and it incorporates the social situation, linguistic co-text, genre and (gender or other) relations between speakers and hearers" (Litosseliti, 2006: 2).

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### 5.1. Gender and society<sup>26</sup>

To begin with, it is worth clarifying the difference between gender role and gender stereotype. Brannon's (2004) definition of the two concepts is illustrative enough to provide a clear idea. "A *gender role* consists of activities that men and women engage in with different frequencies. For instance, in the Western tradition, repairing cars and repairing clothing are associated, predominantly, with men and women, respectively. These gender-related behaviours thus become part of a pattern accepted as masculine or feminine. However, a *gender stereotype* consists of beliefs about the psychological traits and characteristics of men or women. That is to say, gender roles are defined by behaviours, but gender stereotypes are beliefs and attitudes about masculinity and femininity", (Brannon, 2004: 160). According to the author, the concepts of 'gender role' and 'gender stereotype' tend to be related:

When a pattern of behaviour is associated with women or men, individual variations and exceptions may be overlooked. As a result, it may be believed that the behaviour is inevitably associated with one gender but not the other. It can be stated that gender roles furnish the material for gender stereotypes, which are very influential; they affect conceptualisations of women and men and establish social categories for gender. These categories represent what people think, and even when beliefs vary from reality, the beliefs can be very powerful forces in judgments of self and others. Therefore, the structure and function of stereotypes are important in understanding the impact of gender on people's lives, (Brannon, 2004: 160).

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<sup>26</sup> There is much controversy about the definitions of 'gender' and 'sex'. Amongst them, this study presents the following one:

"Gender refers to the array of socially constructed roles and relationships, personality traits, attitudes, behaviours, values, relative power and influence that society ascribes to the two sexes on a differential basis. Whereas sex is biologically determined by genetic and anatomical characteristics, gender is an acquired identity that is learned, changes over time, and varies widely within and across cultures. Gender is relational and refers not simply to women or men but to the relationship between them" (INSTRAW, Glossary of Gender-related Terms and Concepts).

Eckert & McConnell-Ginet (2003) note that “gendered stereotypes and power relations can significantly affect how both speaker and hearer approach communication. Discursive meaning has many components, and both speaker and hearer (sometimes overhearers) contribute to the ultimate communicative effects of an utterance. According to Eckert & McConnell-Ginet (2003: 50), “the force of gender categories in society makes it impossible for us to move through our lives in a non-gendered way, and impossible not to behave in a way that brings out gendered behaviour in others. At the same time, the maintenance of gender categories depends on reinforcement in day-to-day behaviour. In other words, the gender order and the social categories (male and female) on which it rests exist in virtue of social practice. At any historical moment, both the gender order and linguistic conventions (language has its effect on society through repeated use), exercise a profound constraint on our thoughts and actions, predisposing us to follow patterns set down over generations and throughout our own development”. In relation to this, these authors use the term *social/gender practice* when referring to any human activity that relates the conventional aspect of the activity to the social structure:

People may behave in ways that are compatible with existing social structures and in that way, they are reproducing the existing social order. For instance, a married woman may choose to stay at home to raise her children while her husband goes to work. However, the social structure sways when non-traditional practices become more common; for example, when a homosexual couple may opt to have children. The development of such unusual practices in recent years has contributed to changing the meaning of male and female and therefore, to changing the order of social structures that in their turn shape gender practices (Eckert & McConnell-Ginet, 2003: 50-51).

Butler’s (2006) argument on the subject reveals that gender is not a reflection of an inner female or male core, but rather it is performative through a “repeated stylisation of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over

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time to produce the appearance of substance, of a natural sort of being” (Butler, 2006: 45). According to Butler (2006), the subject is not free to choose which gender to enact, but is faced with limited possibility for action outside of “meanings already socially established,” (2006: 191). Gender is furthermore always related to a hetero-normative framework for understanding where only certain bodies and performances appear as intelligible, as we will see in Section 6.2. Butler (2006) refers to this framework as the *heterosexual matrix*. For instance, women and men are expected to progress from being a couple to being a married couple and in the process men are responsible for proposing and women for receiving (they will indeed accept the proposal because it is pursued by all women). In keeping with compulsory heterosexuality discourses, another gender convention is remarked by Lakoff (1975). “Men are assumed to be able to choose whether or not they will marry and their single state does not preclude their enjoying sexual activity; but if a woman is not married by the usual age, she is thought to be sexually undesirable, prissy and frigid” (Lakoff, 1975: 35). As can be observed, conservative and progressive gender discourses often co-exist.

### **5.2. Masculinities and femininities**

In Litosseliti’s opinion (2006: 10), biological explanations of socially constructed differences between men and women are often used to justify male privileges or reassert traditional family and gender roles (e.g.: women’s so-called ‘natural’ role as mothers and nurturers and men as providers and breadwinners). Other assumptions are ‘men as active’ vs. ‘women as passive’, ‘male rationality’ vs. ‘female emotionality’, men as more suitable for certain jobs and vice versa, etc. Litosseliti (2006) states that such biological explanations of gender differences can help reinforce gender stereotypes and imbalances. “Although those historical traits and roles historically relegated women to inferior status, men can also be disadvantaged by such stereotyping, like fathers’ rights to custody of their

children”, (Litosseliti, 2006: 42). The author also points out that, now, we have come to “ask more complex questions about the processes of gendering and discussions of gender as context-dependent femininities and masculinities and not as a set of traits characterising men and women” (2006: 11). As Litosseliti points out, current thinking in the study of gender (see Holmes & Meyerhoff, 1999), maintain that we become gendered through men’s and women’s gendered participation in multiple *communities of practice*, as they define themselves in relation to other women and men within immediate and socio-cultural contexts. Gender is then produced through people’s participation in communities of practice where groups of people engage in a mutual endeavour, such as a classroom or a workplace. Gender interacts with other identity categories like ethnicity, age, class, race, education and sexual orientation (Litosseliti, 2006: 2-3).

Gender identity formation and production is an active process of affiliation and differentiation that involves attribution of identities by others in those communities of practice. People *produce* or *construct* their multiple gendered selves (femininities and masculinities) through choices from different discourses that are available and appropriate in their social contexts. That is, they become gendered, or do gender through discourse. This is a dynamic, on-going process of negotiation and restatement and one which is influenced by the enabling and constraining potential of doing gender appropriately (Litosseliti, 2006: 62-67).

Connell (1995) emphasises that both masculinity and femininity are not coherent objects but parts of a larger structure. He distinguishes two types of masculinity: the *physical masculinity* of the working class that is associated with physical power and the *technical masculinity* of the upper-middle class, associated with technical (scientific and political) power. While these two kinds of masculinity are age-old, the advent of high tech wealth seems to be decreasing the connection between masculinity and physical power as greater financial power is moving into the hands of those who “live by their brains”.



## Part 2. Theoretical Background

Connell (1995) argues that there is a similar class reversal for women who in the global market are expected to be small and delicate. However, since physical work and the ability to defend oneself are important to many women in the local market, there is less value placed on some aspects of physical delicacy.

Litosseliti (2006) makes interesting remarks on the construction of gender in the media discourse and advertisements that can be also extrapolated to the realm of music and songs. As discussed in Part 1, music is a type of mass media of the utmost importance in society, and as such it is going to be regarded throughout this thesis. Changes to media markets, such as globalisation and increasing competition, have altered the face of the mass media around the world and have also led to changes in the media discourse. There is now a greater emphasis on entertaining readers, viewers and listeners, which results in a “tension between the objectives of giving information and entertaining” (Fairclough, 1995: 5). This arguably illustrates the media tendency to use sensationalist, personalised and even demonised language, in their eagerness to attract attention (Tester, 1994; Thompson, 1998; Litosseliti, 2002). Fairclough (1995: 5-12, 27) examines several aspects of media language, within which music is included:

- The media have *signifying* power to *represent* things in particular ways.
- The media are sites for the representation, construction and contestation of knowledge, values, social relations, identities and ideologies (including gendered ones).
- Media discourse works ideologically: the meanings produced serve a system of power relations.
- The media address an ideal reader, viewer or listener. Actual readers, viewers or listeners have to negotiate a relationship with the subject positions offered in media texts and images.

Litosseliti (2006: 96) points out that the analysis needs to be extended from traditional media, like newspapers or television, to ‘new’ media, such as the Internet or the social media (songs and video clips can also be included here). New media create a new, specific language, new interaction and social rules, uses and communities. Language in the media is closely related to the actual representations of women and men that are often stereotypical and limiting. Litosseliti states (2006: 92-93) that “women are often portrayed in the media through their physical attributes, as sex objects, as mothers and wives, in passive or supportive roles, and as victims”.<sup>27</sup> Besides, Litosseliti (2006), talks about the assumption of women as the ones who achieve their identity through their relationships with partners, husbands and children. Something not necessarily assumed of men, who are overwhelmingly depicted as strong, active, independent and sexually confident. The author points out that “these representations of gender are changing, becoming less coherent, more subtle and potentially more insidious”, (Litosseliti, 2006: 120). This description is applicable to the way men and women are presented in the music world. In fact, music and media complement and benefit each other in terms of image and marketing, as we will see in Section 6.2.

### 5.2.1. New social roles: the *new man*/the *new lad*

Appearance is crucial in society, and both media and music play an essential role in the construction of gender. In her review and analysis of different men and women’s magazines, Litosseliti (2006) draws several conclusions: desire is linked to consumerism and femininity to consumption. In addition, “women’s assertiveness is depicted as potentially off-putting; there are limits, beyond which women are seen as manipulative and threatening” (Litosseliti, 2006: 101-102). As others have suggested (see Winship, 1987;

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<sup>27</sup> [...] *A view of women as weak (deficit) and as victims (dominance)* [...]. Litosseliti (2006: 37) uses this term in relation to the dominance theory discussed below. Women are considered disadvantaged and dominated when compared with male socio-cultural privilege in controlling language and conversation.

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Macdonald, 1995), magazines continue to mark non-traditional behaviour of women (atypical women) as marginal. However, the importance of appearance and consumerism is also affecting men. Men's magazines include other discourses like 'compulsory heterosexuality', 'male sexual drive' or 'gender differences', and construct men as consumers who are often objectified too. As Litosseliti points out (2006: 103-104), there is a new pattern of masculinity recognisable in the media: the *new man*, with an unembarrassed interest in fashion, health, leisure, style and appearance, as well as in "more serious and even feminist-friendly issues" (Benwell, 2002). The 'new man' is heterosexual, professional, middle class and typically white, but a 'contradictory development': on the one hand he is re-packaging an old, traditional masculinity based on male success, wealth, power and heterosexual desire. On the other hand, he is entertaining progressive and anti-sexist discourses to approach relationships and family life. In the songs which are object of analysis some examples of this new role can be found:

**Example 1:** *We're no strangers to love, you know the rules and so do I. A full commitment's what I'm thinking of. You wouldn't get this from any other guy. I just wanna tell you how I'm feeling, gotta make you understand. Never gonna give you up, never gonna let you down, never gonna run around and desert you (Never Gonna Give You Up. Rick Astley, 1987)*

**Example 2:** *No es por casualidad que sienta el corazón como una bendición que guarda mis anhelos, para colmar de amor, de fuego y de ilusión a la mujer que quiero. Latino, tengo el calor de una copa de vino. Mitad señor, mitad correcaminos. Como una estrella sigo mi destino. Bohemio, con la mirada de un loco risueño algo poeta y forjador de sueños (Latino. Francisco, 1982)<sup>28</sup>*

As a reaction to the 'new man' and reverting to a more traditional type of masculinity, an alternative male identity was created in the mid-90s and extends until today: the *new lad*. According to Litosseliti, the 'new lad' is a more reactionary, badly behaving type who celebrates his interest in drinking, sport and sex. This type of

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<sup>28</sup> *It's not by chance that I feel the heart as a blessing that stores my longing. I satisfy with love, fire and thrill the woman I love. Latino, I have the warmth of a glass of wine. I'm half a gentleman half a traveller; I follow my way like a star. Bohemian, I have the look of a crazy beaming man, a bit of a poet and dream maker.*

masculinity is considered more real than the 'feminist-friendly' and sensitive 'new man'. The 'new lad' is characterised by an exaggerated emphasis on the need to re-assert traditional masculinity that involves addressing women as sexual objects and praising exclusive male friendship. Some other song lyrics analysed in this study also depict this new character:

**Example 1:** *I need you to get up up on the dance floor give that man what he askin for. Cuz I feel like bustin loose and I feel like touchin you and can't nobody stop the juice so baby tell me what's the use. It's gettin hot in here, so take off all your clothes.*

*Female voice: I am gettin so hot, I wanna take my clothes off* (**Hot in Herre**. Nelly, 2002)

**Example 2:** *Me puse un pantaloncito estrecho la camiseta de los conciertos vamos Josele tira "p'al" coche porque esta noche nos la comemos. [...] Allí estabas tú esperando en la parada del autobús, comiéndote con gracia aquel chupachups ¡Qué vicio qué vicio! No sé qué me dio por la espalda cuando vi la raja de tu falda. (La raja de tu falda. Estopa, 2000)*<sup>29</sup>

Litosseliti (2006: 107) explains that "it has been suggested that the celebration of 'laddishness' is a systematic response to the instability in gender roles precipitated by feminism and to an alleged loss of the power of traditional masculinity". This re-affirmation also entails the "exclusion of 'other' identities, distancing themselves from homosexuality and ignoring issues of ethnicity, as well as work and fatherhood", (Litosseliti, 2006: 105). Whilst such reassertion may be damaging for women, it is also unclear whether it actually does any favour to men, in terms of addressing their relational needs with women and family (Stevenson et al., 2000). From the aforementioned, it may be argued that one of the reactions to this 'new lad' formula, and to men's 'dominant' patriarchal discourses, might be the inception of the *ladette* or 'modern girl'. This phenomenon, quite frequent in current female singers, questions the female stereotypes and

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<sup>29</sup> *I put my skinny jeans and my concert T-shirt on. Come on, Josele! get into the car, this is our night. [...] There you were, waiting at the bus stop, liking that lollipop, what a habit! I don't know what happened to my back, when I saw the slit of your skirt.*

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seems to be the counterpoint to the ‘traditional woman’, objectified and entirely devoted to her family, as discussed above.

### 5.2.2. New social roles: the *ladette*

Some of the traditional characteristics of women’s deficient speech, according to authors such as Jespersen (1990), are their use of hyperbole, their incoherent sentences, inferior command of syntax, less extensive vocabulary and non-innovative approach to language<sup>30</sup>. Lakoff (1975) highlights that from a ‘dominance’ stance women’s language is lacking, weak, trivial and hesitant and deficient when compared to men’s language. Lakoff claimed that this weakness can be seen in their ‘empty’ vocabulary (*lovely, adorable, lavender, beige* colours, weaker expletives like ‘oh dear’, and so on.) or the in use of intonation and tag questions to seek their interlocutor’s approval. She highlights that girls are from an early age taught to speak like little ladies, which results in more polite speech and the avoidance of strong statements, in contrast to boys, who are taught to be more forthright. For instance, “a sentence that is ‘acceptable’ when uttered by a woman is ‘unacceptable’ when uttered by a man or the other way round”, (Lakoff, 1975). Maltz & Borker (1998) stated that different conversational patterns originate, precisely, in childhood, when boys and girls learn to use language differently through interacting primarily in single-sex peer groups. That said, women risk being called unfeminine or aggressive when they use direct language, and not taken seriously when they talk ‘like a lady’. Although this depends on the situation, “while men can argue in direct and confrontational ways (and be seen as ‘assertive’ or ‘strong’), women do so at the risk of being called ‘bossy’ or ‘difficult’”, (Sheldon, 1997). However, and as Lakoff (1975: 10) indicates, it is of interest to note that men’s language and speech style are increasingly being adpted by women, giving rise to the ‘ladette’ trend. On the contrary, women’s

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<sup>30</sup> It should be noted that Jespersen is a linguist who started to write by the 1920s, so his opinion about women’s speech have to be understood in that context.

language is not being adopted by men, apart from those who reject the traditional masculine image (e.g.: homosexuals). When the linguistic behaviour of individuals “does not conform to society’s expectations, a set of judgements is formed about them. Their language is seen as marked and they themselves are often seen as deviant” (Freed, 1996: 70). “The ladette sub-culture is a growing phenomenon in many cultures, which emerges as women’s rejection to the patriarchal idea of acting ‘like ladies’. Instead they adopt attitudes traditionally attributed to men, like becoming drunken hooligans, a lot of brawling, and anti-social behaviour that has hitherto been reserved for a certain type of man” (“Ladette Culture Creates Plague,” 2009). The following examples from songs sung by contemporary women (not included in the corpus), help illustrate this attitude:

- Swear words: *Ooh, this my shit. Let me hear you say, this shit is bananas* (**Hollaback Girl**. Gwen Stefani, 2005)
- “Cocky” and rude attitude: *Wanna get rowdy, gonna get a little unruly. Get it fired up in a hurry. Wanna get dirrty* (**Dirrty**. Christina Aguilera, 2002).

According to Jackson & Tinkler (2007), ladettes are argued to be “a sign, and product, of contemporary development and change”. This important social change in the condition of girlhood might have been caused by such an influential social factor like music (songs and video clips), which incites and represents this kind of ‘troublesome’ youthful femininities, usually linked with sexualisation, as thoroughly commented in Section 6.2 below. McRobbie (1999) is in favour of the ladette phenomenon and considers that it is more a reaction to traditional feminism rather than a reaction to patriarchy. Coming across as loutish and laddish is a provocation to a generation of feminists now established as figures of authority:

It is disappointing that feminists have tended only to see the negative dimensions in girls ‘behaving badly’ in magazines and on television programmes. It is not enough to write this off as girls simply becoming like boys. Yet even if they are playing at what it is like to be a

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lad, this in itself is an interesting phenomenon. Our own surprise at the apparent pleasure young women seem to get from subjecting men and boys to the kind of treatment they have come to expect, by virtue of being a girl, is mark of just how unexpected this kind of response is (McRobbie, 1999: 126).

All these peculiarities of discourse, as well as the “analysis of the ‘effects’ of power relations on people, groups and societies, and how this impact comes about” (Blommaert, 2005), are studied by Critical Discourse Analysis (CDA), which will be revised more in detail in Section 6.1. According to Lazar (2005), **Feminist** Critical Discourse Analysis “focuses on how gender ideology and relations of power are (re)produced, negotiated and contested in representations of social practices, in social relationships and in people’s social and personal identities in texts and talk”, (Lazar, 2005: 11). Litosseliti (2006) indicates that the emphasis of such an approach needs to be put on critically, examining the ways in which women and men do gender or construct particular gendered relations and identities through discourse. Kotarba & Vannini (2009), taking as reference the studies of contemporary sociologists rather than masculinity and femininity, speak of multiple masculinities and femininities claiming that there are innumerable ways of doing gender. “Speaking of masculinities and femininities allows us to reflect on the different performances of gender enacted in everyday life. Instead of thinking about the sex roles of a man and a woman, we could think of gender role models available to all”, (Kotarba & Vannini, 2009: 98). In the context of popular music, famous women like Alanis Morissette, Miley Cyrus and Björk, embody completely different notions of what it means to be ‘a woman’. Something similar could be said of men. Kotarba & Vannini (2009), highlight that there are no feminine woman and masculine men or unfeminine woman and unmasculine men. There are simply different ways of being feminine and masculine, of being a woman and a man, and being both, or neither, or some of both.

The five main gender stereotypes of the construction of masculinity and femininities revised up to now (the ‘traditional’ man, the ‘new man’, the ‘new lad’, the ‘traditional woman’ and the ‘ladette’) will be used to comment the examples of the songs included in the current research study (see 9.3.). Gender differences are widespread explicitly and implicitly in lyrics because, as previously stated, music like advertising, reflects the social and cultural trends and fits the gender roles and sensibilities of a time. It can be argued that “culture in general, and music in particular, play a significant part in the construction of gender identities and sexuality” (Longhurst, 2007: 113).

### 5.3. Music: song lyrics as literary genre

According to McIntyre (2012), the relationship between the study of literature and the study of language has often been an unhappy one. Literary critics have criticised the ‘cold’, ‘scientific’ approach used by scholars of language in their analyses of literary texts, whilst linguists have accused their literary colleagues of being too vague and subjective in the analyses they produced. McIntyre (2012) argues that it is possible to bridge the gap between language and literature by using the analytical techniques available within the sub-discipline of language study known as *stylistics*. He maintains that stylistic analysis can often illuminate why a particular literary text is regarded so highly without disregarding interpretation.

Stylistics acknowledges the skills of the writer by assuming that every decision (consciously or unconsciously made), in the production of a text, is deliberate. Consequently, stylistics aims to explain the connection between linguistic form and literary effect, and to account for what it is that we are responding to when we praise the quality of a particular piece of writing (McIntyre, 2012: 1).

Leech & Short (1981: 10-11), refer to the word *style* as the way in which language is used in a given context by a given person for a given purpose. *Style* can be applied to



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both spoken and written, both literary and non-literary varieties of language but, by tradition, it is particularly associated with written literary texts. They also point out that stylistics, as the study of the relation between linguistic form and literary function, or effect, cannot be reduced to mechanical objectivity. In both fields, “the intuition and personal judgement of the audience play a major role. The relationship between gender and style is important in establishing a point of communication between the artist and their fans”, (Leech & Short, 1981: 4). In particular, listeners “find a sense of their own identity confirmed, modified or constructed in the process. Since both performer and listener are gendered and sexual creatures, the process is over-determined by the attributes” (Whiteley, 2000: 152). Leech & Short (1981) contend that language is a vehicle of communication whereby one person conveys messages to another for a range of different purposes (informing, ordering, persuading, etc.). The way the message is used to achieve such ends may be called “the rhetoric of discourse” (1981: xx). Although mainly discussed in the realm of the novel or the short story, the *rhetoric of discourse* can also be applied to the messages of songs. This theory, and the concepts of modern linguistics in the study of literature, has been considered to be adapted to song lyrics regarded as a literary *genre* (with a varied range of sub-genres) quite similar to the novel or the short story.<sup>31</sup> After all, lyrics narrate a ‘mini story’ to be interpreted by the audience.

In the present study, CDA and Stylistics are jointly used since CDA will be examining the discourse of song lyrics as literary texts (see also Section 6.3.4.). That said, music and songs (as any other world-class artistic movement), also need a context for them to be studied and understood as a product of society or trigger of a new trend. Music and literature are arts that nearly always evolve in the same historical/cultural context. And their works, although independent, show parallel relationships within the same period.

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<sup>31</sup> According to Fabbri (1982) a musical genre is “a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules”.

### 6. Review of Linguistic Literature

The second milestone of this theoretical section is language itself, revised from a purely linguistic perspective. In an interview with Herman Parrett, Halliday (in Martin, 2013), explained that different purposes for which language may be studied have been recognised. An autonomous linguistics is the study of language for the sake of understanding the linguistic system. However, an instrumental linguistics is the study of language for understanding something else — the social system, for instance. Instrumental linguistics is the kind to be explored here. In Bernstein's (1971) view, to understand the social system, and how it changes in the course of the transmission of culture, you have to understand the key role that language plays in it. Bernstein (1971) approaches this through the role that language plays in the social process and then through the much more general social theory of cultural transmission and the maintenance of the social system, still with language playing a key role. The linguistic system is an essential component of the social system. "Who we are, is partly because of the way we use language" (Litosseliti, 2006: 9). This position assumes that language does not simply *reflect* social reality, but is also *constitutive* of such reality. That is to say, it shapes how we see ourselves and the world. Litosseliti (2006) argues that if language is constitutive, then it has the potential to help establish and maintain social and power relations, values and identities, as well as to challenge routine practice and contribute towards social change. According to her, "language evolves historically as the needs of its speakers change and as a result of social and economic processes, such as lifestyle changes, new technologies, the market demands, communication media and, to a lesser extent, through politically motivated intervention (e.g. codes of practice, equal opportunities policies). Language change should happen alongside wider changes in our discourse practices and our legal, institutional and social structures. But this process does not affect all languages in the same way. Action for

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linguistic change can help raise consciousness about the ways in which people and groups are represented, described and constrained in discourse” (Litosseliti, 2006: 19). Different people may ascribe different meanings to a particular word (Graddol & Swan, 1989) and such awareness-raising may eventually lead to fairer representations of women and men. For Litosseliti (2006: 19-21), meaning resides in inferential work that involves many situational and contextual parameters. This theory brings out again the notion of *context*, which was introduced in Part 1 and will be thoroughly tackled in Section 6.3.2. Halliday & Matthiessen (2006) provide a complete and enlightening description of language and the making of meaning. They say that:

Language is not a second-order code through which meanings created in some higher-order realm of existence are mysteriously brought to light. It is language that creates meaning because it is related to our material being in three distinct and complementary ways. In the first place, it is a *part of* the material world: the processes of language take place in physiological and physical space and time. In the second place, it is a *theory about* the material world: language models the space-time environment, including itself in a rich theoretical mode. That is, both construing it (our ideational base) and enacting it (our interaction base). In the third place, it is a *metaphor for* the material world: the way that language itself is organised, as a metafunctional system recapitulates both the make-up of this environment in natural, social and semiotic systems-&-processes (our metafunctions) and the internal contradictions, complementarities and fractal pattering by which all systems-&-processes are characterised (our stratification). In other words, language has evolved as part of our own evolution. It is not arbitrary; on the contrary, it is the semiotic refraction of our own existence in the physical, biological, social and semiotic modes. Language, as a whole, is not autonomous but a part of a more complex semiotic construct, a higher level of context (context of situation and context of culture). This contextualisation of language was the critical factor which made it possible to relate language to other systems-&-processes, (Halliday & Matthiessen, 2006: 602).

### 6.1. An overview of Critical Discourse Analysis

According to Janks (1997) Critical Discourse Analysis stems from a critical theory of language which sees the use of language as a form of social practice. All social practice is tied to specific historical contexts and is the means by which existing social relations are reproduced or contested and different interests are served. Questions the author proposes such as: *how is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning?*, “pertain to such interests and relate discourse to relations of power. Where analysis seeks to understand how discourse is implicated in relations of power, it is called critical discourse analysis”, (Janks, 1997: 329).

Critical Discourse Analysis is relevant to the study of gender and language because it demonstrates a critical awareness of what we do with language. In some cases, “this involves critically examining the relationship between form and function (as in Pragmatics) or revealing the connections that may be hidden from people” (Fairclough, 1989: 5) helping to maintain power relations and ideologies. At text level, CDA examines lexico-grammatical choices: vocabulary, the use of modal verbs, passive voice and so on. Ultimately, such analysis goes beyond the text to look at the relationship between text, discursive and social practices as mutually dependent and constitutive. That is, individual lexical and grammatical choices in texts are examined to show the kinds of discourse that they signify. These discourses can be thought of as models of the world (Foucault, 1978) which can include kinds of participants, behaviours, goals, and locations (van Leeuwen & Wodak, 1999).

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### 6.1.1. The notion of *discourse*

*Discourse* is the technical term referring to the whole of communicative exchanges taking place amongst people, as well as to discrete instances of communication. Discourse refers to both the “content of that exchange and the form in which that exchange takes place” (Kotarba & Vannini, 2009). The analysis of discourse is the analysis of language in use. As such, it “cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs” (Brown & Yule, 1983: 1). The discourse analyst treats everyday human interaction as the “result of a process in which language was used as an instrument of communication in a context by a speaker/writer to express meanings and achieve intentions” (Brown & Yule, 1983: 26).

According to Eckert & McConnell-Ginet (2003: 75), linguists generally use the term *discourse* to refer to the study of structure and meaning that goes beyond the level of the sentence. That is to say, discourse analysis focuses on the deployment of linguistic resources (phonology, morphology, gender in grammar, lexicon, syntax, and so on.) in the building of a text. To produce a continually emerging text (spoken or written, individual or collaborative), utterances are sequenced and connected. Even though there are views like Schiffrin’s (1994) opposing text (decontextualised material) and discourse (contextualised communication), they cannot be separated because any linguistic text is interpreted as part of on-going discourse. Beaugrande (2000: 243) points out that “if a text could be interpreted formally without a context, it would no longer be a text”. Likewise, for systemic-functional linguists like Martin (2000), text is by definition contextualised. Martin insists on the use of the two terms, not in opposition to each other, but in a relationship of inclusion, in the sense that “discourse analysis includes text analysis”, (2000: 234). The study of discourse “can include the study of the gender of agents in a

group of textbooks or it can be expanded to take in the use of language in the building of a relationship over a lifetime. The discourse context, therefore, expands indefinitely in time and social space” (Eckert & McConnell-Ginet, 2003: 75). As Litosseliti (2006) indicates discourses are context-situated, recognisable, ideological, supporting and meaningful in relation to other discourses. “They represent and constitute a web of social themes, voices, assumptions, explanations and practices; ways of seeing the world” (Litosseliti, 2006: 67). Additionally, discourses create specific subject positions for people and groups, and they also constitute and re-constitute ideologies which in turn shape a whole range of broader social practices. This is in line with Cameron’s (1998) definition of discourse, who states that language communicates a meaning in a context. That is, language constitutes interaction between people and groups of people in real social situations. Longhurst (2007: 20) argues that any cultural object (a book, play, film, television programme or record) should be thought of as a text, and that is exactly what songs are considered here: texts. Longhurst says that these texts do not come into existence spontaneously, but result from production processes that involve different institutions and a context. Such production may be relatively simple (the person who writes a text to be delivered orally) or complex. A record, for example, is the outcome of a complex set of procedures involving different people and social processes, including musicians, engineers, record producers, instruments, mixing tapes, etcetera. “All pop music is produced within a social context, and a great deal of it is produced from within an industry attempting to generate profits” (Longhurst, 2007). Such cultural products are not only produced, they are also consumed by an audience and it is necessary to study the processes that occur there.

In connection with the idea of context and the relationship of discourse with other discourses, Litosseliti (2006) pinpoints the necessity to clarify that sometimes the term ‘discourse’ refers to a discourse type based on some notion of genre, setting, subject matter

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or social situation (e.g. classroom discourse, newspaper discourse, interview, TV news). Her example of the 'newspaper discourse' (2006: 52) can be extrapolated here to describe 'music discourse'. The understanding of a song implies that a set of conventions associate with this linguistic activity and some specified positions for those involved (lyricist, singer, and audience). To define this, Sunderland (2004: 6) uses the term 'interpretive' discourses. Discourses are therefore, highly contextualised, complex, difficult to separate from other discourses and interpretative. "Any textual instance always stands in a relation of complementarity with related discourses" (Martin & Rose, 2003: 262). Ashcraft & Mumby (2004) point out that, as discourses have different realisations in different cultural contexts; it is more useful to think of them as part of a complex on-going political struggle among different interest groups and in competition with other established discourses. Eckert & McConnell-Ginet (2003) also insist on the central role that semantics and pragmatics play in helping participants understand how language is being put to work in discourse, in particular in recognising the content of what people are communicating. But semantics and pragmatics cannot be ignored in thinking about the role of language in constructing gender. Semantic and pragmatic interpretations are assumed by discourse analysis. Some of the rest has to do with other aspects like tone of voice, body language, and etcetera. Discourse analysis covers different approaches to language in context. As Eckert & McConnell-Ginet (2003) argue, one of the lines is Conversation Analysis, which is focused on the interactive and collaborative nature of conversation calling for reciprocity. Conversation Analysis usually involves "a detailed and systematic micro-analysis of spoken extracts. In particular, their conversational organisation and participants' 'orientations' to them. It focuses on the details of the interaction and on analysis of only those social categories (such as gender) that are manifestly oriented to by the speakers in their discourse" (Chouliaraki & Fairclough, 1999: 7).

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Our language is put to work in discourse, shaping our utterances to have an effect on our interlocutors. Our interlocutor's responses, in turn, enter into the shaping of our next utterance. That is how Brown & Yule (1983: ix) actually approach discourse. They examine how humans use language to communicate and how addressers construct linguistic messages for addressees who work on linguistic messages to interpret them. In this way, we use language to pursue relationships, to engage in activities and to develop ideas. For Eckert & McConnell-Ginet (2003), people can also deploy linguistic resources in contexts where linguistic interaction is not expected but a virtual audience is presupposed: song lyrics, books, post ads on billboards or TV. Even in cases like these, where back and forth conversational interaction is absent, the impact of a person's words does not depend just on the words themselves and how they are uttered, but on reactions to that utterance. The language producer is always aiming words at an audience, as will be explained afterwards. The audience response is critical even though it may never be linguistically expressed. Failure to reach any appropriate audience renders the uttered words effectively meaningless.

Fairclough (2000), whose contributions are quite enlightening for this project where social change is reviewed, relates discourse and contemporary social change and considers interconnected issues like meaning and causality; interpretation and explanation; culture and materiality to be clustered around a central *dialectic*. The emergence, consolidation, reproduction and transformation of all social phenomena involves dialectical relations between meaning (hence culture, interpretation, subjectivity and agency) and materiality. As discussed in Part 1, this duality between tradition and renovation occurs in all human activity (discourse included). Therefore, it can be deemed necessary for progress and social evolution. "If we work with a range of semiotic resources (including verbal and visual language), the relations between discourse and non-discourse elements of social



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phenomena is a means of addressing their socially constructed character. Then, from this perspective, discourse is an inherent and irreducible element of all social phenomena and social change” (Fairclough, 1992). An analysis of social phenomena and social change without the analysis of discourse and the discourse/non-discourse relation is always incomplete. Fairclough (2000) also argues that the dialectical approach indicated above implies that discourse analysis includes analysis of relations between language and its social ‘context’.

### **6.1.2. Critical Discourse Analysis**

Critical Discourse Analysis approaches (the line this thesis mainly considers) explicitly go beyond the text itself and their analysis, to examine the related discursive practices, social issues and social relations of power, as introduced above. Despite criticisms affirming that CDA can impose its own preoccupations on the discourse (Chouliaraki & Fairclough, 1999), CDA is particularly useful for the analysis of less obvious and implicit meanings behind spoken and written texts (as well as visuals and gestures). Moreover, it draws on work from different disciplines (see Lazar, 2005) and is concerned with social inequality and with institutionalised dominance. “CDA has an explicit interest in making transparent the ‘hidden agenda’ of discourse which may be responsible for creating and sustaining gender inequalities” (Litosseliti, 2006: 56). However, from this Litosseliti’s argument, it may be discussed that individuals when they contribute to discourse are not always conscious of a ‘hidden agenda’. Frequently, our discourse maintains the status quo semicounsciously or uncounsciously.

Critical Discourse Analysis is a tool used for analysing media texts such as advertising or television (see Fairclough, 1995; Janks, 1997) and it can be applied to the examination of the song lyrics, a type of media text too. The meaning of signs/codes are also shaped by discourses — basic ways of knowing and thinking constituting the meaning

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of social practices in specific contexts or social worlds (Gee, 2015). These discourses have to do with larger ideological perspectives that shape how people perceive the world and their own identities. They also serve to define how both language and images have meanings in terms of how they are used in specific contexts. Gee (2015) argues that understanding these meanings requires an understanding of how language is being used and who is using that language in a specific context or social worlds. Critical Discourse Analysis, which focuses on power or sense of agency, “is useful for analysing the social and ideological influence of these worlds on people’s practices in these worlds, as well as the roles and stances they assume” (“Critical Approaches to Responding”). Media texts reflect what Gramsci (1971) described as ‘hegemony’—dominant modes of thinking or believing that permeate a world or society that define the “common sense” status quo. Martin & Rose (2003: 264) assert that the main focus of CDA work has been on hegemony, on exposing power as it naturalises itself in discourse, and thus feeling in some sense part of the struggle against it. Besides, they argue that we need a complementary focus on community, taking into account how people get together and make room for themselves in the world in ways that redistribute power without necessarily struggling against it. Van Dijk (1993), in his analysis of a discourse of racism as evident in a parliamentary debate, notes that it is important to examine how power relationships operate in institutions as constituted by discourses of race. Politics, the media, education, literature, the courts, the welfare system, businesses and their multitudes of forms of text and talk are largely controlled by white elites. Minorities have only very limited access to, or control over such discourses that define what is deemed to be “normal” in a social world.

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### **6.1.3. Dominance theory**

According to Van Dijk (1993), one of the principles of CDA is the study of the relations between discourse, power, dominance and social inequality. He defines ‘dominance’

as the exercise of social power by elites, institutions or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality. This reproduction process may involve such different ‘modes’ of discourse —power relations as the more or less direct or overt support (enactment, representation, legitimation, denial, mitigation or concealment of dominance, among others). More specifically, critical discourse analysts want to know what structures, strategies or other properties of text, talk, verbal interaction or communicative events play a role in these modes of reproduction (Van Dijk, 1993: 250).

Van Dijk (2008), states that finding out the relationship between discourse and social power is one of the crucial tasks of CDA. Discourse access is, according to this author, the most effective way to exercise power and dominance. Van Dijk (2008: 85) stresses that power abuse not only involves the abuse of force, it may also affect the minds of people. Dominant groups or institutions may influence the structures of text and as a result, the attitudes, values and ideologies of recipients are more or less affected in the interest of the dominant group. Much ‘modern’ power in democratic societies is more manipulative than coercive:

When speakers are able to influence the mental models, knowledge, attitudes and even ideologies of recipients, they may indirectly control their future actions. To put it in another way, mentally mediated control of the actions of others is the ultimate form of power, especially when the audience is hardly aware of such control, as is the case in manipulation. [...] The setting, interaction, topic or event of the communicative event can be controlled by those in power who will control the minds of participants, recipients, or

the audience at large, in such a way that the resulting mental changes are the ones preferred by those in power (Van Dijk, 2008: 89).

Regarding gender, which is the area this CDA section is focused on, dominance theory, is, according to Litosseliti (2006), a reaction to ‘deficit’ approaches that treat women’s language as lacking, weak, hesitant and trivial. Early theories have reinforced the female-male dichotomy by asking questions that assume the existence of a binary, and also support the perception of women as deficient. Dominance approaches in the 1970s and 1980s aimed to extend the notion of patriarchy to language. As Uchida (1992) argues, it is inappropriate to see ‘power’ and ‘culture’ as two separate independent concepts, because social interaction is influenced by social hierarchy and, more specifically, occurs in a patriarchal social context. The conversational division of labour (found in men and women’s use of questions, interruptions or topic control) is seen to reflect and perpetuate male dominance. According to this ‘dominance’ model, any differences between women’s and men’s language are indicative of women being dominated in interaction, and the ways in which women and men interact both reflect and perpetuate male exploitative behaviour (Litosseliti, 2006: 32). Fishman (1983, 1990) contended that female speakers are skilled communicators, but the ones responsible for providing conversational support and keeping the interaction going, which reflects their inferior social position. On the contrary, male speakers assert an asymmetrical right to interrupt women and control the topics of conversation without repercussions. Litosseliti (2006: 37) claims that criticism of dominance theories has focused on the problematic correlations of gender with specific forms of speech behaviour and on their view of women as ‘victims’ (see note 27). Theorists like Borker & Maltz (1989) or Tannen (2001) fail to recognise the possibility that some men may unintentionally dominate a conversation, or that women may choose not to interrupt. Indeed, dominance theories often have underplayed the role of context, ignored

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the similarities between men and women and over-emphasised the subordination of women, assuming that all men in all cultures are in a position to dominate women. Tannen (2001) argued that miscommunication between men and women is attributed to the different socialisation process of the individual because during socialisation, the games males and females play from childhood differs. The different socialisation involves different conversational expectations, such as 'rapport' and 'report' talk. According to Tannen (2001) females use rapport talk, which involves discussing similarities and matching experiences. However, males use report talk that involves discussing knowledge and displaying skill. Tannen (2001) observes that, in fact, males' and females' talk differ considerably. Females usually prefer discussions about their personal lives and feelings, whereas males prefer discussions about their achievements, activities and events. O'Barr & Atkins (1998) showed that the features of 'women's language' are not restricted to women and that the differences are not between the language used by men and women but between powerful and powerless styles of language used by both. Similarly, "the choice of formal or informal features may be determined less by gender and more by the age of the interlocutors and their relationship, as well as culture" (Litosseliti, 2006: 41).

Litosseliti (2006: 38) contends that socio-cultural factors and differences, such as the pressure (intentional or not) on girls to 'be nice' and polite and on boys to be strong and competitive, are likely to lead to the learning of different interaction styles and the adoption of different linguistic choices by girls and boys. But Litosseliti (2006: 41) points out that any generalisation about gender differences is limited to a specific group or community situated in a social context. It is important to highlight the relevance of culture and context and to explore gender differences. Gender polarisation puts forward mutually exclusive scripts for being male and female, which shape strongly held ideologies about gender, and typically translate into female disadvantage. Any language variation must

therefore be understood in terms of the norms of these communities and networks where gender is only one of the many parameters involved. “Current thinking in gender and language research is more likely to ask questions about gender as an effect of language use, rather than as a determinant of different uses of language” (Litosseliti, 2006: 45). The lyrics in the corpus and the findings derived from their analysis connect to this latter idea by Litosseliti. As will be seen in “Results and Discussion” (Part 5), the differences in frequency of different kinds of processes expressed by the verbs, and the subsequent adoption of certain social gender roles, is determined by the language in which the songs are written. These two songs by male singers, both from 1969, in English and Spanish, show the differences in the construction of masculinity:

**Example 1:** *It's the honky tonk women*

*Gimme, gimme, gimme the honky tonk blues.*

*I laid a divorcee in new York city,*

*I had to put up some kind of a fight.*

*The lady then she covered me in roses,*

*She blew my nose and then she blew my mind*

(**Honky Tonk Women**, Rolling Stones, 1969)

**Example 2:** *El dinero no me importa; tengo tu cariño,*

*y podré decir a todos que ya tengo tu amor...*

*Tengo tu amor, ¿para qué quiero más?,*

*me conformo con ser feliz, ¿qué más puedo pedir?*

(**Tengo tu amor**, by Fórmula V, 1969)<sup>32</sup>

### 6.1.4. Gendered discourses

In Litosseliti's (2006: 67) opinion, gendered discourses (the concrete type of discourse this study is focused on) say something about women and men and their actions, behaviours, positions, choices, relations, identities. “These types of discourses represent and (re)constitute, maintain and challenge gendered social practices. Their examination involves asking what identities are created as a result of different positioning through

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<sup>32</sup> *I don't care about money, I have your love and I could tell everybody I have your love. Now I have your love, I don't need anything else, I'm happy. What else can I ask for?*

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different discourses”. For instance, as stated before, men are presented as active and aggressive and women as passive and delicate. “Rather than being associated with the gender of the person who articulates them, gendered discourses are articulated by both women and men, in a range of different ways and contexts”, Litosseliti (2006: 67) affirms. “Women are as likely to produce sexist or anti-women discourses as men are to produce anti-sexist or feminist ones. Yet it should be said that there are constraints on the discourses that women and men are allowed to participate in; this depends on their social positions and on institutional structures. Gendered discourses position women and men in certain ways and, at the same time, people take up particular gendered subject positions that constitute gender more widely” (Litosseliti, 2006: 58). Sunderland (2004) overviews a range of gendered discourses which include:

- Discourses of gender differences
- Discourses of menopause
- Heterosexual discourses
- Discourses of self-disclosure or consciousness-raising
- Discourses of gender and employment opportunities
- Discourses of fatherhood

As Litosseliti (2006: 60) suggests, the examination of gendered discourses involves asking what identities are created as a result of different positioning in different contexts and situations. Our identities (which are at the same time individual and social) shift as our relationships with other people and social groups change. Our identities mark the ways in which we identify with people and social groups, as well as the ways in which we see ourselves as different from them (see Sunderland & Litosseliti, 2002). When we talk about the construction of gendered identities, we necessarily refer to a two-way process: **discourses** (in our own talk and in the talk of others) constitute multiple identities; and **people’s identities** (like gendered, racial, and sexual) give rise to particular discourses. One of those particular discourses is the discourse of romance, broadly discussed below.

As Gal (1995) observes, the study of gender and discourse is enhanced by focusing on everyday practices and on the ideologies about women and men language. In this line, Holmes & Meyerhoff (1999) point out that people grow up performing the practices of different communities of practice, where we engage in an endeavour together, as discussed before. The examination of the corpus of lyrics will give rise to a discourse relating to romance and the different ideologies and roles subsumed within it, which will be enlightened with plenty of examples in Section 9.3. For instance, the duet by Pimpinela (*Olvídame y pega la vuelta*, 1984) represents the new ideology acquired by the Spanish woman in the 1980s. By using her own determination and self-assurance, the female character in the song decides not to restart her loving relationship with her ex, who repeatedly implores her to come back.

### 6.1.5. The discourses of romance

The scope of analytical frameworks of gender and language has become wider and interdisciplinary, more diverse, specific and nuanced. New approaches benefit from ongoing debate and critical re-evaluation of ideas and from a fruitful combination of methodologies. One example of this interdisciplinary perspective is the discourse of romance, a type of gender discourse that is crucial in the elaboration of the present thesis, owing to its role as identity builder. From their experiences with romance novels, soap operas, song lyrics and personal relationships, audiences acquire a discourse of romance or what Christian-Smith (1987) describes as a “discourse of desire”. The language used in this discourse is typically that of an idealised, often hyperbolic description of the desired partner or lover. For instance, song lyrics often contain males’ use of a ‘sweet talk’ language of flirtation that plays on the idea of females’ desirability (e.g.: *Pretty woman, won't you pardon me. Pretty woman, I couldn't help but see. Pretty woman that you look lovely as can be*). An assumption behind this discourse is that love triumphs over all; that



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the emotional feeling or pleasure of love is a transcendent experience. One example, within the romantic conventions of popular music, is that girls traditionally love their man, but do not get pregnant and do not have abortions or get abused. They are “romanticised romantics”, Whiteley (2000) states and, as such, any deviation from the established norm is problematic, whether in the lyrics of a song or in real life.

According to Christian-Smith (1987), sometimes, discourses of romance celebrate “codes of beautification” —what means that being physically attractive contributes to building a loving relationship. These codes specify norms as to what constitutes “being beautiful” as defined by cosmetics and fashion. In relation to the subject of physical appearance, there is an interesting remark by Willinsky & Hunniford (1993). They assert that, in responding to romance novels, early adolescent readers were more likely than adult readers to value hero or heroine’s physical appearance as opposed to their personality attributes or intelligence. Likewise, more erotic forms of this discourse downplay physical portrayal of sex in favour of emotional descriptions of passionate romance taking place in exotic settings. However, the discourses constituting these descriptions still represent a patriarchal perspective. Patriarchal is Patthey-Chavez et al.’s (1996) analysis of the metaphors employed in a selection of romance novels. The results revealed that there was a high frequency of metaphorical references to war and violence in descriptions of male “conquest” of females as in *He was a war-horse straining at the reins, all leashed power and trembling readiness*. These findings might have to do with the influence of language on the formation of gender identities in the communities of practice studied by CDA and that this thesis examines. For example, in “Typical Male”, by Tina Turner (1986), the female narrator herself explicitly declares:

*I want is a little reaction, just enough to tip the scales.  
I'm just usin' my female attraction on a typical male.*

Here the woman is deliberately using her charms to flirt. Alternatively, in “SexyBack”, by Justin Timberlake (2006), the male narrator is praising the woman’s physical attributes in a lewd way in order to flirt:

*Dirty babe, you see the shackles. Come here girl, go ahead, be gone with it. Come to the back [...] Let me see what you’re twerking with, Look at those hips, go ahead, be gone with it, you make me smile. Get your sexy on, go ahead, be gone with it).*

These are two of the different ways of building gender identity through songs, as will be discussed later on.

### 6.1.6. Songs as discourse

Music is a form of communication and a kind of media text that can be analysed by CDA. In such a globalising genre like music’s, Wallis & Malm (1992) have contended that patterns of cultural transmission can be classified into four types: ‘cultural exchange’, ‘cultural dominance’, ‘cultural imperialism’ and ‘transculturation’. In **cultural exchange**, two or more cultures or subcultures interact and exchange features under fairly loose forms and more or less equal terms. In **cultural dominance**, one form of culture is imposed by a powerful group on a weaker one. Kotarba & Vannini (2009: 92) point out that music can be used to control, shape and oppress groups, working as an effective tool in social organisation, socialisation and community formation. As Kotarba & Vannini (2009) note, politics enters music —and music enters politics— in multiple ways, protest songs being one of them (see Section 1.6.2.). In **cultural imperialism**, cultural dominance is augmented by the transfer of money and resources from dominated to dominating culture group. **Transculturation** is the result of the worldwide establishment of the transnational corporations in the field of culture, the spread of technology and the development of marketing networks. Wall (2003: 21) suggested that rather than thinking about the way bands have musical influences we should consider the idea of ‘music culture discourses’.

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They are influences that constitute whole ways of playing, listening, moving, talking and thinking about music. Walser (1993: 28-29) pointed out that music can be thought of as functioning like verbal discourse. Therefore, by approaching musical genres as discourses, it is possible to specify not only some characteristics of genres but also a range of understandings shared among musicians and fans concerning the interpretation of those characteristics. According to Machin (2010), one of the basic qualities of Critical Discourse Analysis is that it should allow us to reveal qualities in texts, and the way they make meaning, which would not normally be obvious to the casual reader, like pitch, sound, phrasing, etc. (characteristics discussed in Part 1). Although these features do not specifically belong to CDA, they are given a special relevance by CDA as it connects them to a social context and to power. “Discourse is not only made of talk and words, but also symbolic vehicles like musical sounds” (Kotarba & Vannini, 2009: 88). Machin (2010) claims that, recently, there has been a visual turn in CDA, inspired by the work of Kress & van Leeuwen (1996, 2001). The interconnectedness of the verbal and the visual in communication is a rapidly expanding research topic in linguistics. They show how we could systematically analyse the way that discourses were realised visually through photographs, pictures and visual designs. Kress & van Leeuwen (1996) argued that much communication is ‘multimodal’ rather than ‘monomodal’, highlighting the interplay between what is said and what is shown. Therefore, “discourses along with their values, participants, actions, settings, and so on, can be connoted by both linguistic and visual choices” (Machin, 2010: 7). Multimodality entails, in Martin & Rose’s (2003: 255) words, “going beyond linguistics into social semiotics and taking into account as many modalities of productive accounts of image as possible”. In systemic-functional linguistics, which will be reviewed later on, we now have “productive accounts of image, music and sound, alongside with language” (Martin & Rose, 2003). As a result multimodal analysis has

become a “very exciting research frontier in functional linguistics” (Kress & van Leeuwen, 2001), inspired in part by the new electronic modalities of communication and computing technologies (Baldry, 1999). In the same vein, Appadurai (1990) talks about *mediascapes*, which are used in different places by particular groups of people:

Mediascapes whether produced by private or state interests, tend to be image-centred, narrative-based accounts of strips of reality, and what they offer to those who experience and transform them is a series of elements (such as characters, plots and textual forms) out of which scripts can be formed of imagined lives, their own as well as those of others living in other places (Appadurai, 1990: 299).

At this stage it is worth reminding that this thesis is essentially focused on the verbal language of songs and on how a sentence creates meaning in a way that people might not be aware of (i.e. by lexico-grammatical choices). This study does not include a multimodal analysis of the songs (records sleeves, video clips, booklets, etcetera.) the kind Kress & van Leeuwen (2001; 2002) propose, as it is beyond the scope of the research. However, the importance of the visual and physical appearance (image) of the artists in the music scene is indeed reviewed. Image is a powerful tool and people, especially of the younger generations, are liable to be manipulated by verbal and non-verbal language, which appeals to constructing loving relationships in distinct ways, as will be presented in Section 6.2.7.

### **6.2. Text and the power of image: sexualisation of music**

Goodwin (1993) highlights the interconnections of music and image in the way in which pop creates meaning. The verbal message of songs is what unconsciously remains, but there is something even more powerful than the message: the image, which also denotes and connotes meaning. Artists communicate meanings through the visual language. This is related to the new interest of CDA in the visual aspects (introduced

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above). This implies that discourse analysis will not only study the importance of power in discourse, but the relevant role of dominance through images. The singer performance on stage or in a video clip is not only limited to singing and playing a role, but there is also a studied image intended to astonish the public and shock their consciousness. Machin (2010: 32) argues that artists need to tell us about themselves, about who they are and how to understand their music, not just through the melodies or the words they utter, but also through the way they look and move. According to Whiteley (2000: 123) although image has always been important in popular music, not least in live performances, clips and promos, the advent of cable television provided a new outlet for marketing bands. As Straw (1993) points out, MTV gave high definition to the individual images of musicians but it also provided a unique forum for exploring and questioning gendered identity. Postmodernism is largely concerned with identity that is constructed out of our individual identity and recognition of otherness and difference (Nicholson, 1990). Whiteley (2000: 217) illustrates this idea with the example of the Spice Girls: the five girls have a different image, a different personality, giving an impression of independence within a group setting. For the young teenager, in a multicultural society this is significant and helps them integrate and be part of the gang. Identity is then achieved through the influence of socio-cultural factors such as music and its subsequent paradigmatic constituents, in which image plays an essential role.

The music industry of the last decades usually uses impressive images, based on a strong physical appearance: extreme hairstyle, sexy clothes, lascivious movements and poses, etcetera. All these aspects have given rise to two well-defined models: the hyper-sexualised looks of many young female artists, on the one hand, and the less sexualised, but equally irreverent image of male singers, on the other hand. These two profiles together with messages full of explicit sexual references, rudeness and swearing words give rise to

the perfect saleable product of modern times. According to Goffman (1976), the images of women in the media are in sexually suggestive and passive pose, with a fixed smile, as the object of the ‘male gaze’. Although such images of women as sexual objects in ads persist, there have also been certain changes, like men being often objectified in advertisements as well (Litosseliti, 2006). However, when men are the object of the viewer’s gaze, they tend to be active and non-sexual; and they tend to appear as hostile and unsmiling, often with arms crossed or legs apart (Benwell, 2002). The constant sexualisation of women since around the 1970s by men and by themselves, leads to discussion about an increasing *pornification* in songs: “it seems that the porn industry is invading other sectors such as music” (Nieto, 2012: 18).

### 6.2.1. Pornified media contexts: the *musicscape*<sup>33</sup>

Media may be thought of as a key factor in the constitution of the public sphere where people ‘make sense’ of the world, discuss the information they receive and participate in rational decisions concerning political and public issues (McGuigan, 1996). Music, because of its powerful influence on society (discussed in Part 1), is considered a kind of mass media which is worth an analysis in this thesis. According to Wood (2009), media portrays gender in both traditional and non-traditional ways and music, and more importantly, lyrics, can function as social mirrors providing the listener with a description of the world they live in and an aide to the construction of their social identity (Seitz, 1991). Although consumers tend to believe that media does not affect them, media affects our upbringing, identity, and relationships with others (Wood, 2005). Music can be recreational, educational, social, emotional, therapeutic, or spiritual (Hays et al., 2002) and has an important effect on our lives. Pop music is distributed through more media than any other form of popular culture. “The space a musical artist occupies in popular culture is

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<sup>33</sup> This word has been blended by Nieto (2012). The original in the article by Rossi (2007) was “streetscape”. I readapted the term for the context of the current project.

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multi-textual. Lyrics, interviews, music and videos together create a collage, often finely planned, out of which we are supposed to form impressions” (Perry 2003, 141). The accent here is put on the music imagery presented to the general public, not only in the lyrics but also in video clips, record sleeves, etcetera, and its effect on people.

Mundy (1999: 224) suggests the term “music video aesthetic” at work across a range of contemporary cultural forms, including television, cinema and advertising. Thus the link between the production of music and visual texts works on a number of levels. One of those contemporary forms of visual texts that music mingles with is pornography and sex. In the neo-liberal context of celebrating individual freedoms, and a context of wider access via the internet, pornography has become increasingly de-regulated (Sears 2011). With this de-regulation, images from the media sphere of pornography are mainstreamed and normalised in the everyday cultural realm, a process that has been called *pornification* (Attwood 2006; Paasonen et al, 2007). Authors like McNair (2002) Attwood (2006) or Paasonen et al. (2007) discuss the close relationship between sex and the media in the twenty-first century. Sex has become much more culturally *visible*— more a public than a private self-expression— and media of all kinds have become central in how sexual identities and lifestyles are understood and maintained (Attwood, 2011). As McNair (2002: 87, 98) has argued, these developments are also part of a media trend that foregrounds lifestyles, ‘reality’, interactivity and confession; a form of ‘striptease culture’ that can be understood as part of a broader preoccupation with self-revelation, exposure and ‘public intimacy’.

The constant sexualisation of women by themselves and by men in songs, leads to talk about an increasing *pornification* both verbally and visually: it appears that the aesthetics of the porn industry is *hijacking* other sectors of everyday life, such as music (Rossi, 2007). This section wants to show that “porn stardom easily crosses over into pop

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stardom” (Levande, 2007: 308). The use of the Internet for sex, love, and culture, demonstrate a reframing of porn for younger audiences as part of a new ‘smart sex culture’ (Attwood, 2010), as will be explained below. Porn is now being distributed in quite different commercial and generational communities. A wide range of media texts (pornography, music videos, celebrity publications, etc.), goods (toys, clothes and accessories) and practices (pole exercise, ‘sexy’ dancing), are considered to have a new and pernicious impact on young people (Attwood, 2011).

Magazines depict representations of the ‘perfect’ woman as very thin and attractive, and the ‘perfect’ man as strong and athletic. One of the effects is the pressure on women and men (and particularly on teenagers) to live up to unrealistic representations of their bodies or their relationships. The vast array of airbrushed images claiming that super slim women have the ‘perfect beach body’ lead young readers to believe that there is no other image worth aspiring to (Brooks, 2008). Talbot (1998) states that:

Women actively participate, spending on it [femininity] their creative energies and time, as well as their money. Fashion and beauty standards are shaped by the manufacturing, advertising, fashion and magazine industries, which offer a range of material and symbolic resources for creating femininity. In participating in consumer femininity, a woman constructs herself as an object requiring work, establishing a practical relation with herself as a thing. This work is always required: no one can approximate the kinds of appearance offered without effort and expense (Talbot, 1998: 172).

Machin & Thornborrow (2003) show that, for example, *Cosmopolitan* magazine creates a fantasy world, where women acquire power through the clothes they wear and places they frequent, but also through sex, seduction and social manoeuvring. Every individual who appears in the magazine is performing a role, or ‘acting up’. Readers are supposed to know this as well as listeners should know about the acting-up in music.



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Parallelisms with this situation in magazines can also be found in the world of music. As Whiteley (2000: 218) points out, it seems that media coverage is identifying and constructing a more tabloid-defined audience with an interest in sexual rather than musical. “Pop music is intimately connected with the pornography industry as today’s pop stars embrace and exalt the joys of porn” (Paul, 2005). Now, record labels and the strip-club industry are working in tandem. If the record is successful in a strip club, it is a good indicator it will sell (Mitchell 2006: 29-30). Levande (2007) remarks that pop stars have recently become an advertising claim to sell other products. For example, music celebrities endorse products and sell their own cosmetics and clothing lines. Levande keeps on developing this idea and deduces the following: “If actual products can be assigned to pop stars, then so can ideologies” (2007: 301), an apparently true enough statement to be convincing and agreeable for this study.

But why the abandonment of romance in favour of foreplay, condoms and sexual pleasure both in magazines and music?. McRobbie (1999: 53-55) points out that romance has withered away and is now an outdated code for constructing the dominant narrative of female sexuality. This has now been replaced by much more overtly sexual material. The explanation provided by publishers and academics alike is that sex sells more copies and increases benefits. McRobbie (1999: 130) claims that breaking down the myth of romantic love, which most women have been exposed to in popular culture (and music), has been necessary for survival and for participating in a much crueller and disappointing world. It is important “to be mindful of the way that record companies are also active in this process of sexualisation of music, taking an important role in shaping the image of artists, in seeking market position and addressing audiences” (Machin, 2010: 28). The big record companies are interested in profit maximisation and artists might be manipulated by their record labels, seduced by monetary gain and therefore ‘sell out’. Worst of all, some bands

and artists become the product of a label, deliberately designed and marketed to appeal to particular listeners (Machin, 2010: 29). CDA studies the effect of big companies and the media on the discourse of marketing and product sales to convey ideas and messages. The media (as influential social agents in our postmodern times) play an important role in setting the parameters of what constitutes expected gendered behaviour (for women much more stringently than for men). Therefore, the presence of sexualised messages in lyrics is worth discussing.

### **6.2.2. The Industry**

The influence of music on new technologies and its magnitude in the audio-visual and advertising realm are, therefore, evident. In this sector the record industry has found a profitable support after the losses caused by free downloading and piracy. “In the music industry, there has been an increased emphasis on those concerned with the production of image rather than music per se” (Longhurst, 2007: 244). Kotarba & Vannini (2009: 72), argue that when music is produced and consumed to satisfy goals other than appreciation of its aesthetic qualities, its instrumental functions work as commercial technologies marketed and sold to change definitions of social situations in order to reproduce or alter individual and collective emotions. Levande (2007) shows how mega-media companies that profit from adult entertainment have pushed pornographic imagery into the mainstream, particularly images of women in popular music that have become increasingly hyper-sexualised. The use of these sexualised women as objects of desire has become a crucial element to the industries’ economy in achieving both, pleasure for the audience and profit for the companies (Rauton & Watson, 2005: 115).

Levande (2007: 300, 315) points out that, as time moved forward and more media mergers occurred, the growing pornographic representations of women in music moved in parallel with the increasingly intense and violent fare in pornography, showing an easy

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synergy between the two worlds. Pornographic imagery has crept into the mainstream and it is everywhere; from the auto industry to wireless services to hotel accommodations. Kotarba & Vannini (2009: 25) state that the pervasive mass media increasingly expose young children to popular music, which is full of these high-sex elements. As Nieto (2012) argues, it is difficult now to enter *Youtube* or any other music site on the net without coming across highly sexualised video clips by well-known musicians, in reach of both adults and children. On music channels it can be observed that the female artists, whom young girls are encouraged to look up to, rely heavily on their sexiness, raunchy costumes and suggestive dance routines (Walter, 2010: 35). These ideas are becoming more accessible to young viewers despite media regulations and are coaching young girls to project a very adult sexuality (Durham, 2009: 62), which is subservient to the male gaze. As for censorship in music videos, Levande (2007) claims the following:

If non-*Uncut* videos are ads for *Uncut* videos, then BET and MTV are possibly also ads for Adult on Demand. Arguably, music videos of today are the gateway drug into an actual purchase of the “real thing.” “On Demand” porn is always on tap, and current music videos signify adult entertainment’s availability.

According to Webster (2012), in one recent analysis of popular music videos, researchers found that in 84% of the videos analysed, women were shown to be dancing in a provocative nature (Walter, 2010: 33). This characteristic started in the 1980s, when the presence of women in videos signified objectification and ornamentation. “There are many music videos that are clear examples of how the female singer’s body speaks the language of subordination because, although the male pop star is physically absent from the video, the male gaze is not” (Levande, 2007: 306).

Levande (2007: 304-305) argues that there are endless music videos in which women are lauded for pulling their clothes off. She states that, in consequence, other images of women that challenge porn culture’s status quo seem to have been phased out.

Thus, female artists are supposed to take their clothes off to be heard; what Levande calls “compliance masked in defiance”. According to the author, countless other stars are also following this trajectory. Levande (2007: 308) studies the career of certain female artists and observes that there is a sexual music conversion: ‘by transitioning from talent to tramp the artist feels as if she has arrived’. This illustrates that the female musician is under pressure to conform to the porn standard. But this is not a recent trend. Levande (2007: 306) argues that music videos (and lyrics as well) objectified women long before the 1996 Telecommunications Act, but what has changed is that now women are presented as subjects while being re-objectified.<sup>34</sup> As discussed before, Wood (2009) argues that media continues disseminating the objectification of women and aggression as a normal male attribute. The idea of women as objects is stressed by reducing women to their physical attributes while men are reduced to their sexual needs and exaggerated use of force. However, images of men as aggressors have rarely been found in the analysed lyrics. As a matter of fact, women seem to have evolved over the decades into more aggressive figures, which, in an attempt to equate men, behave roughly and dominantly (ladette).

One example of the emerging music tendency that overpowered women to the sexual industry standards in the 1970s was Elkie Brooks, “who admitted that she had actually been singing “for ever”, but until she started putting herself across sexually, wearing slits up the side and little bikini tips, nobody wanted to know her” (Whiteley, 2000: 41). However, in an article entitled “Sexing It Up’ Doesn’t Necessarily Sell Albums” (Billboard, 2004), the author cites artists like Norah Jones as proof that the industry was rolling back its sexually charged tendencies. But exceptions only prove the rule. In Levande’s (2007: 313) opinion, “it seems that certain roles exist for women in

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<sup>34</sup> Telecommunications Act (in the USA), deregulated media ownership limits and favoured some companies to be linked to “the mainstreaming” of pornography.

## **Part 2. Theoretical Background**

popular music just to temper the status quo. In other words, something non-offensive has to exist”.

As Abrahamsson (2011) puts it, the female singer-songwriter's music shows that women's quest for freedom and power both sexually and personally dates back to the counter culture in the 1960s and 1970s. Freedom for women was almost exclusively defined in terms of sexual freedom and the concept of sexual liberation was charged with significance. The breaking down of old restraints ('free love') in the 1960s privileged a male sexuality and autoeroticism, confirming the traditional definitions of masculinity and femininity under the banner of progressiveness. With the passing of time, that female sexuality was taken over by men who used it and exploited it for different purposes. All in all, the reality of the 1960s suggested a viable alternative to resignation and the expression of love moves beyond the sentimental and the romantic. “The woman is shown as an active sensual force, not as a passive object of affection” (Whiteley, 2000: 68).

Janis Joplin's outspoken attitude towards sex was widely publicised, but if her favourite, and most quoted metaphors, 'singing as fucking' and 'fucking as liberation' conformed to the ideology of rock, there was, at best, a limited congruence. At one level it signified a symbolic journey, from chastity to freedom of choice [...]. However, as sexual freedom continued to be defined by the male as availability, a woman who wholeheartedly embraced the dictum of unlimited fucking remained essentially, submissive. As such, the blurring of the boundaries between 'loved' and being 'fucked', being 'wanted' and being 'available' provoked a confusing instability (Whiteley, 2000: 53-54).

Levande (2007) hints that record companies are partially responsible for this situation keeping on launching new artists who are “packaged” by marketing departments to become a pop sensation and appeal to young consumers. But even if the pressure is not blatantly set forth by the record company, women who do not conform to these images have to compete with the ones who do. It appears that nudity and obscenity are necessary

to sell records and become popular. This is the distorted message they project and the one that teens may assume.

In relation to women and music, Machin (2010: 44) notes that tight black clothing, platform shoes, make-up and glossy hair are connotors of a particular kind of traditional, highly sexualised, femininity. The artists to whom the record belongs want to communicate confident sexuality by flaunting their powers of seduction with an in-your-face attitude. The target audience receive that message and associate it with power and femininity. From their early youth, girls think that the only way of attracting boys is to dress as provocatively as possible, wear heavy makeup or even behave like boys have traditionally done. This new feminine role is connected with the so-called *ladette* phenomenon, previously discussed (Section 5.2.2.): masculinisation to become equal. The following example by Shakira's *Loba* (2009) illustrates this tendency:

*Una loba en el armario tiene ganas de salir, deja que se coma el barrio antes de irte a dormir. Cuando son casi la una, la loba en celo saluda a la luna. Duda si andar por la calle o entrar en un bar a probar fortuna.*<sup>35</sup>

In this case, promiscuity (a habit frequently associated with men) is adopted by women. It is examples like this one used in the media, which filter what young girls view as “perfect and right” (Wright, 2011: 3). However, as Abrahamsson (2011: 22) points out, there is no such thing as a perfect woman. Feminine attributes like clothes, hairstyle, and make-up are just a part of the construction of gender.

### 6.2.3. The ‘girl power’?

McRobbie (2008: 71) suggests that this new ‘sex culture’ is particularly obvious in women. This performance entails hyper-sexualised displays of sexy femininity, what McRobbie has also called a predominance of ‘porno-chic’. Gill (2008) suggested that the

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<sup>35</sup> *A she wolf in the closet, she wants to get out (ahoo), let her eat the neighbourhood before you go to sleep. Almost at 1a.m. the she wolf on heat greets the moon. She isn't sure whether to walk the streets or go to a bar to try her luck.*

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feminist discourse of women as ‘victims’ of the male gaze has now radically shifted to discourse where women are said to *have found* freedom through their sexual liberation. Gill (2008) questions why women’s sexual freedom appears to be tied to the performance of particular sexual scripts around pleasing men, and having a perfect body. She (2008: 40) says this is a postfeminist sensibility characterised by the “normalisation of a form of female sexuality where women are positioned as sexually in control, knowledgeable, practiced and always up for it”. It seems that pornography has gone mainstream in popular culture and that music is directly affected by it.

The most popular myth is “the equation of stripping, prostitution, and pornographic imagery with power” (Levande, 2007: 301). According to Levande (2007), this trend began with the Spice Girls. They nursed the generation of women that embraced rampant stripper chic as a form of rebellion while using the “rhetoric of feminism” (Levy 2004). They coined and co-opted the slogan “girl power,” founding the “Britney era”. The Spice Girls exchanged artistry and independence for fashion and high heels in the name of “girl power.” Contemporary with the Spice Girls were boy bands who became worldwide idols for teenage girls. Whiteley (2000) indicates that bands like Take That focused on “the spectacle of the male body where the viewer is constantly offered ‘areas of intimate flesh’ in various stages of undress”. Although equally sex-inviting, the exposure of a sexualised male singers’ image in lyrics, video clips or performances is not as high as that of women’s.

According to Whiteley (2000), the Spice Girls told their fans that feminism is necessary and fun, that it is part of everydayness and girls should challenge rather than accept traditional constraints. They sold the 1990s as a girl’s world and presented the ‘future as female’. Their popular phrases (‘Freedom fighters’ or ‘It’s a girl’s world’) tapped directly into a concept untouched by traditional girl bands: popular feminism.

Spice's most popular hit 'Wannabe' (1996) highlighted eternal friendship and a sussed attitude towards sexual relationships. What Levande (2007: 302) wants to emphasise is that through sexuality anything is possible, and power is attained when one's body is on display. What makes it tolerable for these women to perform the myth is that they are portrayed as powerful (at the expense of their bodies). Rossi (2007) attributes the sexualisation of society to the supremacy of the oppressive 'heteronormativity' (Berland & Warner, 1998). In consonance with Rossi (2007: 128), sexualised images do not function as a 'mere' reflection of the world. They play an essential part in the societal production of meaning, knowledge and power, shaping the realities we live in. According to Macko (2003), young women of 20 (and younger) believe that the lack of sexual boundaries is a sign of female power or even make a woman powerful.

This normative, norm-producing scene (Silverman, 1996: 135) is constantly being performed by the 'musicscape'. Rossi (2007: 129) makes a well-argued distinction between public and domestic sexual images in advertising that can also be applied to the music sector. Pornified imagery forms only a part of the knowledge that constantly obfuscates the border between the public and the private and connects the private sphere to public networks of power. At home there is a relative freedom and control over the visual or auditory representations of sex in music that we do not have in public spaces like shops or a bars. This is related to the impossibility of eluding context, as will be reviewed in Section 6.3.2. This description can be extrapolated to the 'musicscape' from which listeners and viewers (both male and female) construct their identity. The music scene, as part of the public sphere at large, "seems to be saturated by heteronormative erotic address and intimacy" (Rossi, 2007: 137).

Christina Aguilera's "Dirrty" from 2002 (not included in the corpus of analysis) is an example of a music video that tricks the viewer into believing that placing one's body



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on display is a feminist rite of passage (Levande, 2007). Aguilera sang these lines dressed in a stripper-like way:

*Let's get dirty, I need that, uh, to get me off sweat'n til my clothes come off [...].  
Wanna get dirrty, it's about time for my arrival, heat is up. So ladies, fellas, drop  
your cups body's hot front to back. Now move your ass, I like that.*

“Because she looks physically powerful, aggressive and “gets dirrty,” the viewer is deluded into thinking that she has become masculinised and equal. But really what we see here is the relentless and futile attempt of women thinking that if they act like men, double standard will get reversed” (Levande, 2007: 305). This is the general tone that outlines current music: female artists getting naked to be heard while thinking they are challenging the status quo (again “compliance masked in defiance”). In fact, what they are doing is complying with the hetero porno-norm that is, offering what man’s gaze demands, as will be discussed in Section 9.3.6. Besides, the codes used in this production are not only heteronormative, they are also restrictive: only certain types of bodies and poses are represented as desirable, sexy or erotic. Many of the images young girls are exposed to through advertising and music videos create an increased desire for a thinner, ‘ideal’ body (Rush, 2006). Another consequence of the heteronormativity is the increasing pressure on young girls to make out with other girls (but only in front of men), which can also be found in current music. This is present in the corpus of lyrics, for example in the song “I Kissed a Girl and I Liked It” by Katy Perry (2008). If this “girl-on-girl” action does not occur under the gaze and surveillance of boys, people might think they are actually lesbian, an extremely undesirable proposition (Joiner 2006). It could be argued that sexual independence, the number of lovers a woman has, and female dominance in heterosexual relations, form an important part of the challenge to romanticised constructs of femininity.

### 6.2.4. The *target* consumer of songs

According to Burn & Parker (2003: 3-4), the analysis of media texts need to incorporate “a systematic approach to signification, that is, analyse how texts make meanings and how these meanings may be carried by a variety of communicative forms, such as language, image, sound and gesture”, as explained before. “The analysis of media texts also needs to combine textual/discursive, semiotic and audience perspectives; to consider their design, production and distribution and the socio-political contexts in which they are embedded” (Litosseliti 2006: 120). From what is being argued here it can be noted that the time-space context in which a society is framed is of utmost importance but the addressees (who are part of that context) of the message that music conveys are equally significant. Discourses can function to position or orient people to adopt certain practices valued in a certain social world (see *Dominance Theory*, Section 6.1.3.). “The concept of ‘orienting discourses’ suggests the ways in which discourses of, for instance, gender, class, and race position people to adopt certain practices appreciated in certain contexts” (“Critical Approaches to Responding”). Althusser (1971) contended that audiences are “hailed” or recruited by these value stances as potential “authors” who may adopt them. People are “hailed” by certain discourses and construct their identities based on their subjective alignment with the way they are positioned by these discourses. Discourses position audiences by assuming that those audiences accept or buy into dominant or “hegemonic” ideological perspectives sponsored by those in power. As previously seen, Litosseliti (2006: 93) argues that the construction of gender identities in media discourse (the ‘new man’, heterosexual identities, and the ‘ladette’) is complex. In the process, the established femininities and masculinities exist in relation to an assumed audience. For instance, while media producers (the industry) construct the ideal addressee, those on the receiving end typically negotiate or position themselves in relation to that ideal subject

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(Fairclough, 1989). Talbot (1995) says that “an actual listener who has a great deal in common with the imaginary ideal listener inscribed in a particular text (song) is likely to take up the subject positions it offers unconsciously and uncritically” (what many people, especially teenagers, do).<sup>36</sup> However, Litosseliti (2006: 93) contends that distancing oneself from an ideal ‘listener’ may involve raising the audience’s awareness of the positioning and perhaps, one’s critical ability. Watney (1987: 84) argues in this respect, that distancing may be more difficult to achieve by the fact that the mass media typically try to address the audience as a unified ‘general public’ with shared values and characteristics. In Leech & Short’s opinion (1981), any author (here singer) can assume that they share with their audience a common fund of general background knowledge of the world because it is needed to interpret even the simplest of sentences in a novel or a song. This background knowledge (*mutual* or *epistemic*) can include not only common inferences but also knowledge of certain well-known historical events and socio-cultural facts.<sup>37</sup> The addressee or “fan” becomes a “hypothetical personage who shares with the author not just background knowledge but also a set of presuppositions, sympathies and standards of what is pleasant and unpleasant, good and bad, right and wrong” (Leech & Short, 1981: 259).

Longhurst (2007) claims that the earliest research on the mass media, in particular film and radio, showed that there was a straightforward relationship between texts and audiences, who are active in their relationship to texts. The mass media (and music as a kind of mass media) have a great influence on society behaviour. In a commonly used phrase, they act as a “hypodermic syringe, injecting messages into the audience” (Lewis, 1991), who accepts them, often because there are no alternative sources of opinion,

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<sup>36</sup> Talbot (1995) refers to the ‘reader’ but the term ‘listeners’ is preferred here given that music is the object of study.

<sup>37</sup> Potrč’s (2010) article reviews the concept of ‘mutual’ or ‘epistemic’ knowledge, which can be summarised as the knowledge speaker and hearer share. Because they share this knowledge, they can take things for granted that another interlocutor is unlikely to understand.

becoming ‘brainwashed’ by the media. This thesis is concerned with the potential target audience of the type of music that is going to be analysed here, paying special attention to young people. Prinsky & Rosenbaum (1987) carried out a study which showed that teenage respondents “appear to have only a superficial understanding of the lyrics”, being unaware of many of the meanings the songs include. Thus “teenage impressions of popular music, in general, reflect the interests of young people and are circumscribed by their lack of experience and limited literary abilities. In addition, it reveals that young people use music in different ways such as relaxation, entertainment, etcetera” (Prinsky & Rosenbaum, 1987). As noted before, the record industry entails an intricate process of manipulation and transmission of ideas aimed, mainly, at the youngest groups of society. Kotarba & Vannini (2009: 119) point out that fans can gravitate towards music that can be perceived as romantic. In fact, pre-adolescents commonly choose songs that remind them of a boy or a girl. According to Negus (1996), record labels have been powerful in defining what the canons are, what we get to listen to more broadly, how musicians sound, play and look, and the attitudes that they should have. It is all about “marketing a consistent *product* together with catchy songs and a stunning image to send messages to the consumer” (Nieto, 2012). The record industry understood that music could sell ideas and lifestyles and takes advantage of it. This is related to Verschueren’s (1999) idea of “virtual interpreter”, the one imagined at the moment of creating the utterance (the lyrics). The record house/lyricist/artist (utterers) mentally constructs a virtual audience for which they assume that the song will be both relevant and accessible. However, there is no guarantee that there will ever be a real audience or that the audience will look like the one expected (Verschueren, 1999: 86).

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Thus, as mentioned before, the target consumer of today's popular songs is the younger generations, and this entails a series of consequences. In Webster's (2012) opinion, young girls in particular are becoming increasingly influenced by the fashion, music and advertising industries that have created an 'adultification' of products (Edwards, 2011: 88), which allows barely teenage girls to dress as adults in a narcissistic society which is preoccupied with being evaluated in terms of sexual appeal (Webster, 2012). This can be illustrated by the case of Sofía (Introduction Chapter, page 44) and by the following fragment of a song by Shakira: *Tengo tacones de aguja magnética para dejar a la manada frenética*.<sup>38</sup> According to Grijalba (2011) the hyper-sexualisation of current society (the music sector as a part of it), and the tendency to follow the patterns marked by adults, contribute to a growing loss of preadolescence and encourage teenage girls to dress as porn stars: hair extensions, big breasts, silicon lips, mini-skirts, impossibly high-heels and excessive make-up characterise the "modern" young girls, whereas boys choose tight t-shirts and skinny jeans to show off their muscles. It appears that adult sexual motifs and the traditional clothing of porn are seeping into products targeted at young people. As Grijalba points out (2011) it now seems that the aspiration of many young girls is to live a doll's life. As soon as they abandon childhood they head for embracing a dyed, shaved and tanned image, like that of their favourite celebrities. Curvaceous artists like Beyoncé o Shakira (whose songs are analysed in this thesis) are compelling role models for many young girls and society induces adolescents to feel the need to imitate those public figures. Yet these images should be acknowledged as effigies of what modern society has depicted as 'perfect' and that the majority of images most young girls come into contact with are in fact airbrushed, exaggerated and eroticised versions of women (Durham, 2009: 66-67). The

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<sup>38</sup> I have magnetic hig heels for driving the gang wild crazy.

new technologies, advertising and television may lead to an imitation not always appropriate.

Fernández (2011) claims that the relentless sexualisation of childhood and the premature adolescence with grownup bad habits demand immediate measures and laws to protect children from consumerism and the impact of media. For instance, in 2010, Primark (the clothing retailer) was forced to withdraw padded cup bikinis for 7-year-old girls. In January 2011, *Vogue* Paris published a fashion piece in which 6-year-old girls played seduction on high heels. “We are indeed generating a precocious sexualisation of childhood, and childhood is disappearing. Grown-ups, with their commercial greed and complexes, are introducing children in a brutally sexualised world for which they are not prepared”, Marina (2011: 28) contends. One example of the measures taken to alleviate this situation was the Bailey Review (2011), which recommends, amongst other clampdowns: putting age restrictions on music clips to prevent children buying sexually explicit videos, and to guide broadcasters over when to show them.<sup>39</sup>

Levande (2007) also deals with another controversial and frequent subject in contemporary songs: young Pop Stars and the ‘kiddie porn’. The music industry “male-dominated” (according to Whiteley, 2000) is:

obsessed with advertising the teen age of the female pop star coupled with a sexually charged picture of her. Part of the initial allure of Britney Spears and Miley Cyrus was their hyper-sexed image combined with their virginity pledges. And, in fact, it was the virgin appeal that made them seductive. However, the virgin message, along with overtly sexual images, creates a grey area between innocent child imagery and child pornography (Levande, 2007: 309).

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<sup>39</sup> To know more about the Bailey Review: <https://www.gov.uk/government/news/bailey-review-of-the-commercialisation-and-sexualisation-of-childhood-final-report-published>

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Levande (2007) argues that “there is an unnerving preoccupation with extremely young female pop stars who are simultaneously ‘innocent’ and ‘slutty’.” The following example by Aqua in which the girl ‘innocently’ plays a doll with his Ken shows this idea:

**Girl:** *I'm a blond bimbo girl, in a fantasy world  
Dress me up, make it tight, I'm your dolly*  
**Boy:** *You're my doll, rock'n'roll, feel the glamour in pink,  
Kiss me here, touch me there, hanky panky...*  
**Girl:** *You can touch, you can play, if you say: "I'm always yours", oh  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me everywhere  
Imagination, life is your creation*  
*(Barbie Girl. Aqua, 1997)*

Music executives, lyricists and artists are aware of the impact they have on society. They are not simply telling stories when composing or singing; they are also communicating identity discourses and revealing cultural values. However, people do not realise how easily influenced by them they are. This has certain connections with the concept of *dominance* reviewed by Van Dijk (2008: 86), who states that discourse plays a crucial role in “manufacturing the consent of others”. Even though Van Dijk (2008) analyses mass media to explain this focusing on the press, in this thesis, his theories can be applied to music as a kind of mass media through which dominant groups (*utterers*) actively enhance control over the public at large (*hearer*). The audience, although participants of the communicative event, have passive access to music as either listeners (songs) or viewers (clips).

### 6.2.5. Participants

In Litosseliti's (2006: 94-95) view, media texts (music included) are produced by teams and shaped by a range of processes, policies, agendas, production formats and decisions. She observes that the reception of media texts is multi-faceted and their representation is not necessarily shared by producers and addressees. Neither can we

assume that the producer, who *encodes* meaning and the receiver who *decodes* the meaning, understand or interpret a text in the same way. As much as media producers can be selective with what to highlight and in what frames, readers/listeners can also be selective. While there are limits to the possible meanings and ideologies that are inherent in positions, different readers/listeners respond to the same text differently (van Zoonene, 1994; Christie, 2000). A reader or *listener* may understand or misunderstand, agree or disagree with any part of a text. Often audiences are selective and may only read or listen to what reinforces their world-view, while rejecting what contradicts or challenges their ideas. Other readers/listeners may be critical of particular frames, discourses and subject positions and therefore resist them (Cosslett, 1996; Sunderland & Litosseliti, 2002). Real audiences use texts to show that they “are not as passive or inexorably positioned by texts, ideologies or state forces as was once thought” (Burn & Parker, 2003: 65). In line with this, Filardo-Llamas (2015) argues, following Cap (2015), that the notion of proximisation may help in explaining how emotions may arise out of the relationship established between the (ideally ego-centric) deictic centre and the other entities that are present in the discourse world: the closer those entities are located in terms of space, time and axiology to the speakers – and those who share knowledge and beliefs with them – the more effective discourse is in creating a shared identity.<sup>40</sup>

According to Machin (2010: 78), “we can gain further understanding of lyrics by identifying the participants in the songs. How they are described, the actions they perform and in which settings this is done can provide additional information about the message”. CDA has shown that it is important to analyse texts for which kinds of social actors are included and excluded or made invisible (van Leeuwen, 1996) as well as whether they are described in generic or specific terms, as collectives or individuals, for instance. This way

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<sup>40</sup> Axiology, (from Greek *axios*, “worthy”; *logos*, “science”), also called Theory of Value, is the philosophical study of goodness, or value, in the widest sense of these terms. (<https://global.britannica.com/topic/axiology>)



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we can assess what kind of world is being signified in the songs. Machin (2010: 86) provides a list of van Leeuwen's (1996) categorisation of the ways that participants can be represented linguistically:

- *Personalised/Impersonalised*
- *Individualised/Collectivised*
- *Nominalised*. It can create intimacy
- *Functionalisation*. Participants represented in terms of their role or function
- *Anonymous*. Participant inferred in the lyrics but never directly represented
- *Aggregated*. People representing quantities (e.g.: thousands of people)
- *Objectivated*. A person is represented through a single feature like 'the beauty', 'the gun'.

Machin (2010: 78) argues that CDA has also shown that the previous characterisation of participants is an important level of analysis in order to establish who is represented as having power and who is not (in love songs, men or women). Machin (2010: 77) maintains that song lyrics communicate discourses and are one way an artist tells us how to listen to them and how to put meanings into their music. Artists not only tell stories, they also communicate discourses about their identity through the characters in songs. In the case of love songs (the subject this research is centred on), "they can reveal much about cultural discourses of a specific time alongside which artists may want to align themselves. Songs from different times and by different artists may cover the same basic issues (e.g.: falling in love), but the identities, actions and cultural values vary" (Machin, 2010). It is interesting to note that although, sometimes, some songs may appear to be simply love songs, closer analysis often reveals difference in values, behaviours and identities. According to Machin (2010: 78) this kind of song-type analysis is useful for

revealing the social values that underlie the story or song down to its basic structure. The study of such stories:

Can enable us to achieve a greater understanding both of the mind's resources for conceiving and acting in the world, and of the organising principles and conflicting assumptions with which a specific society attempts to order and cope with its experience. (Wright, 1975: 12)

As has already been said, songs are considered short stories here and they convey ideology and meaning. Therefore they can follow the pattern of functions that Propp (1968) used to explain the basic structure of narratives. What takes place in songs can be represented in the form of an activity or discourse schema allowing us to “strip away the details of a narrative in order to reveal its core structure” (Machin, 2010: 80). Propp analysed 150 Russian folk tales to show that the same events kept being repeated arguing that they were necessary functions for narrative to take place. He identified 31 functions whose most representative examples are: *pursuit*, *villainy*, *lack*, *rescue*, *punishment*, *solution*, and so on (Propp, 1968). Through these functions it is possible to identify the role played by characters. In accordance with Machin (2010: 81), by identifying the role a character plays, our attention is drawn to the generic rather than to the specific role of the character. The generic role tells us about the cultural values, identities and behaviours that lie deeper in the song and what music companies and lyricists want to subtly transmit. “Language is not just representing but actively constructing our view of the world” (Eggins, 2004: 11). Drawing on Propp (1968) and on Burke (1969), Wright (1975) believes that characters in narratives, therefore, represent social types acting out a drama in the social order and a set of social principles. Wright thought that by reducing narratives to their basic functions we can reveal the basic cultural values that form the driving force of the story and the way that characters celebrate or challenge particular kinds of identities.

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Wright (1975) proposes Propp's functions as useful to describe the underlying discourse schema of lyrics because this allows us to think about what is going on in the worlds created in songs.<sup>41</sup> Van Leeuwen & Wodak (1999) point out that discourses have associated sequences of action or scripts as well as related identities, values, settings and times. Then by creating a discourse schema, we can draw out what the characters actually do and what social values these actions embody (here the subjects of concern are gender and love). Machin (2010: 94-96) contends that even when lyrics appear to be nonsense, we can still break them down into participants, actions and settings, and, from this, establish the discourses that are communicated. Likewise, many songs that are deemed to be meaningful do not have a clearly stated goal, but it might be implied. Action of participants and agency in lyrics are essential for the analysis of songs and, as Hodge & Kress (1989) indicate, it is useful to ask what the social actors are depicted as actually doing. In textual analysis it is important to observe who is active and who is represented as being self-reflective. To provide a more accurate examination of actors' representation and what people do in lyrics, a thorough review of Halliday & Matthiessen's (2014) process types will be offered in Section 7.2. Some of these processes involve physical action, and others just thinking or talking or even being (Machin, 2010). The way action is represented in language will be observed.

To survive in a very competitive market, each artist or record label tries to attract audience by distinguishing themselves from other artists. Image is crucial, as well as the key language used for that purpose. The use of *personalisation* (through personal pronouns) is a common feature, and in the case of love songs, "I" and "you" win first place, as we will see in Part 4. On the one hand, it assumes a set of shared views and values between the reader and the text producer. On the other hand it helps establish a

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<sup>41</sup> In Machin's (2010) words "a *discourse schema* is simply the sequence of activity that is the realisation of a discourse".

simulated a two-way interaction with the receiver, as McRobbie (1978) and Winship (1987) point out. Leech & Short (1981) claim that the choice of a first person narrator, who is also a primary character in the story, is a technique to establish a personal relationship between the narrator/character and the audience (see Section 8.5). “The contact with the audience is also maintained through words like ‘anyone’, imperatives and colloquial expressions” (Litosseliti, 2006: 98). Machin (2010) notes that, names in songs can usually be the names of a lover such as Bobby McGee. When the lover is not named, it simply represents a kind of relationship, even a way to tell a story about oneself. As we can see, an analysis of participants helps us to think about the kind of communication offered by the lyrics.<sup>42</sup> Horton (1957: 569) suggested, in the fifties, that most songs were written in a mode of address of intimate conversation where the actors were “I” and “You”. Machin (2010: 85), in today’s society, goes beyond and wonders what kind of world a song where the participants are ‘baby’ or ‘bitch’ connotes. For instance: *Damn, who’s a sexy bitch, damn girl. Yes I can see her, ‘cause every girl in here wanna be her* (Sexy Bitch, by David Guetta ft. Akon, 2009) or *You’re a womanizer, baby, you you you are* (“Womanizer”, by Britney Spears, 2008).

However, not all singers are similar in this respect. For example, Joaquín Sabina is not a typical mass singer. To appreciate his music it is necessary to accept (or at least be willing to listen to) his way of seeing life. In relation to this, Frith (1988) discusses that the accounts on content analysis are simplistic because they tend to relate the content of songs to general social attitudes or beliefs in a very straightforward fashion. In his view, accounts which suggest that pop songs reflect the banality of mass culture are also prey to the same fault. Besides, this neglects the work that the song actually does through its lyrics and music. Frith (1988) suggests that the analysis of songs should proceed in three directions:

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<sup>42</sup> ‘Participants’ here does not refer to the systemic-functional term, but to the subjects in a song.

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first, attention should be paid, not just to what is sung, but to the ways in which singers sing the song because the pop or rock song is a performance. Second, analysis should locate the song in a genre. He argues that different genres (disco, punk, etc.) are understood in different ways by audiences. Third, detailed consideration should be given to how songs work. This could involve an analysis of words as a form of rhythm and sound, for instance. Frith's conclusions are that audiences often feel words and music (and develop them), in their imaginations. Therefore, pop love songs do not "reflect" emotions, but give people the romantic terms in which to articulate and experience their emotions. We do not totally agree with Frith's (1988) previous ideas. It may be argued that songs, in general, seek, at least to a certain extent, to narrate situations that the audience can identify with. In this sense, songs usually reflect daily situations. Longhurst (2007: 162) suggests that if Frith's (1988) approach is adopted, "people who listen to a lot of pop music have had their experiences and feelings couched in ways that derive from pop songs". In consequence their experiences are formed and interpreted in ways that are structured by the song. Longhurst's (2007) interpretation of Frith (1988) is perhaps somewhat extreme. People should be able to recognise the scenario in the lyrics which they can relate to and learn to distinguish fiction from reality.

### 6.2.6. Encoding and decoding meaning: the concept of 'character'

In connection with discourse schemas and participants, Eckert & McConnell-Ginet (2003) try to find answers to questions such as: *what do people say and imply about gender when they talk to one another or produce texts for wider audiences? How are these messages understood, and what is their effect? How do gender relations influence the discourse processes that make meaning and vice versa?* What is implied is all implicit and includes all the additional messages that can be conveyed on the basis of what has been said and how it was said in the particular communicative situation. On the one hand,

encoding, saying and implying is what speakers do. On the other hand, hearers both decode and draw inferences about what speakers convey. Often the hearer is only interested in the overall message, perhaps paying little attention to the implied parts. Eckert & McConnell-Ginet (2003: 196) claim that to figure out what is said or implied the hearer has to go beyond decoding and inferring from a linguistic code, but also understand the social practices and contexts in which communication is occurring. According to Eckert & McConnell-Ginet (2003), the readers of any kind of books have long known that linguistic texts can trigger varied kinds of thoughts and emotions, can transport to different times and worlds and bring to life other people and characters. A parallel can be drawn between books and music. Both author and audience can count on some general shared expectations, cultural background and assumptions about the communication established through songs, as mentioned before. “Participants in the communicative event (popular love songs) have to work together to build real meanings. And they may do it differently: if codes differ on some dimensions, then participants may end up working with somewhat different *blueprints*” (Eckert & McConnell-Ginet, 2003: 199). Prima facie, the speaker has authority in shaping the message and the hearer has an obligation to decode it as the speaker intended. But speakers also have a responsibility to consider their audience and to design their encoding to assist the hearer both in decoding and contributing effectively to the other aspects of meaning construction. Speakers can arrogantly assume that any decoding mismatch is a failure on the part of hearers, rather than of unequal access to particular code resources. Encoding assumes decoding. But encoding is not sufficient to determine what is said. Contribution to what is said has to be determined in context (See Green, 1995). “Sayer and interpreter (despite sharing assumptions and background), inevitably have somewhat different perspectives and if those perspectives are not acknowledged and accommodated, there can be a problematic mismatch of saying and

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interpreting” (Eckert & McConnell-Ginet, 2003: 200). That is the reason why people should not automatically ascribe the views and ideas expressed through a work or a song to the authors (Leech & Short, 1981: 259-260).

The mismatch between saying and interpreting can be illustrated with the example of the “vamp”.<sup>43</sup> The seducer or the vamp in lyrics is a character created for a particular story, but it does not imply that the writer or singer approves that behaviour (this figure is embodied in the corpus of songs in Peggy Lee’s *Fever* and a few decades later in Madonna’s *Justify My Love*, for example). “Speakers may or may not always mean what they imply in the sense of openly inviting their hearers to draw the available inferences” (Eckert & McConnell-Ginet, 2003: 202). But in figuring out what is implied there are more than words. It should not be forgotten that the creation of identities and values in songs has to do with “the saying and implying of the invisible voice of characters speaking through the singer, but also with the singer’s performance and image” (Nieto, 2012). Gestures and bodily postures tend to accompany spoken language and play an important role in musical performances and video clips. In Eckert & McConnell-Ginet’s (2003: 203) opinion, every linguistic text has accompanying symbolic material. Hanks (1996), uses the term ‘visuals’ to cover all the stuff that accompanies or ‘inflects’ the words of a linguistic text (in traditional written texts, pictures, graphs, etc.). “Aspects of the *visual* and physical appearance condition the effectiveness of artists’ messages and, even their professional success depends on their public appearances” (Verschueren, 1999: 101); something that started in the 1980s, as introduced in Part 1 and expounded in Section 6.2. above.

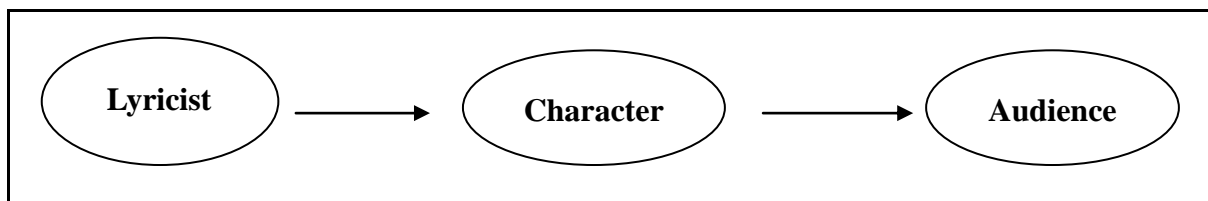
Eckert & McConnell-Ginet (2003) maintain that newer media (where music is included) provide moving and flashing elements including body language, clothing and

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<sup>43</sup> ‘Vamp’ is a term for a *femme fatale*, or seductive woman, short for ‘vampire’. The first attested use is earlier than the release of the Fox film “A Fool There Was” (1915), with sultry Theda Bara in the role of The Vampire. The movie was based on a play of that name that had been a Broadway hit (title and concept from Rudyard Kipling’s poem ‘The Vampire’). <http://www.dictionary.com/browse/vamp>.

bodily adornment with symbolic significance that will affect textual interpretation. Apart from the visuals, what is used as a basis for drawing inferences includes a history of previous discourse and expectations about future discourse. These involve, as explained before, not only what has been said but “sociocultural assumptions including participants’ assessment of themselves and one another as particular ‘kinds’ of people with particular communicative habits and expectations” (Eckert & McConnell-Ginet, 2003: 203).

As we have seen, all the characteristics discussed in the previous sections show that CDA plays an important part in this thesis. In particular, the issues regarding dominance and identity in a process that begins with the originator of the lyrics, continues with the character in the song, and finishes with the audience (see Figure 1 below). As Machin (2010: 80) notes, in song lyrics there are basic differences in terms of the values expressed about how people should behave and why. Therefore, romantic love songs are not innocuous stories but they carry and connote other kinds of values or identities in their storylines.



**Figure 1.** *Representation of the ideology process in songs*

### 6.2.7. New Technologies: Is flirting over?

As Reyes (2012) indicates, recent studies have concentrated on the effect of sexual messages in music across various music genres, and have found a positive correlation between degrading sexual messages and early sexual experiences (see Martino et al., 2006; Primack et al., 2009). Attwood (2009) explains that scholars have explored how new technologies of feminine sexiness or practices of feminine hyper-sexualisation are part of larger shifts in the mainstreaming of the sexualisation of culture and society.



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One of the possible consequences of pornification and the hyper-sexualised society is the new courtship behaviour. That is, the ‘revitalisation’ of love affairs or boy-girl relationships amongst the young generations. The façade culture imposes its criteria and images demand a quick response. Despite the salience given to image, these days people choose to socialise on the social media where flirting has also been moved, as García (2009) puts it.<sup>44</sup> “Sexualisation and ‘pornification’ have begun to impact more materially on young people who engage in sexual activities using technology” (Attwood, 2011). Ringrose and Barajas (2011) draw on the notion of pornification to think about how young people use pornographic discourses to shape their sexual/gender identities on their social networking sites. “Young people are not just viewers of popular culture but they are actively constructing and contesting complex sexualised discourses both on and offline” (Ringrose and Barajas, 2011: 7). It can then be argued that the traditional process of face to face seduction seems to be over, especially amongst the youngest generations. Now it is done differently, in the virtual world where they engage in dirty conversations with friends or strangers knowing full well the little reliability of the others’ identity. According to Ventola (2014), the benefits of technology and social media websites include expanded opportunities for communication, and allow people to socialise and share thoughts, photos and details with just one click. However, by its very expansive nature, social media has quickly found its place in trouble-making and crime (impersonation, airbrushed photos, fake profiles, stalkers and paedophiles, etcetera.), being namely harmful to children and teenagers. According to Lenhart et al (2010) the social impact of online and digital technologies is particularly evident among teenagers and young people, for whom mobile phones, social media and the Internet play a central role in leisure. Moreover, the improvement of the social networking sites (such as Instagram, Twitter or YouTube) and

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<sup>44</sup> Social media is anything that uses web- or mobile-based technologies for interactive communication. This includes mobile phones and the Internet: forums, chat rooms, Skype, Wassap, Instagram, Facebook, Twitter, etcetera (Hua, 2012).

applications software has given birth to a recent social phenomenon known as *sexting*.<sup>45</sup> This new practice is quite popular amongst both teens and adults but it generates a greater impact and concern on the former group because of acting, to some experts (see Temple et al. 2014), as an initial or preliminary sexual approach in the relationship.<sup>46</sup>

According to Salter et al (2013), friendships and relationships (including sexual ones), are increasingly initiated through these technologies. Teenagers' motivations for engaging in technologically facilitated exchanges of nude images are often to maintain an on-going romantic relationship or to establish a new romantic or sexual contact (Lenhart 2009; Mitchell et al. 2012). It seems that, in current society, "there is a lack of abilities for face-to-face romance" (Nieto, 2012), which has been replaced by images whose access is facilitated by smartphones, tablets and laptops. The following fragment of the song from 2010 "Sexting", by the rapper Ludacris (not included in the corpus of study) illustrates the relevant role of new technologies in loving relationships:

*I went and got a new phone and new tattoo  
A what, a new tattoo wow,  
Arrr yeaah, hurry click  
Can you send a nasty pic  
So I can see right where it is  
and I promise I won't show my friends (yeah right)  
She replied, well ok BTW by the way  
SMH it's such a shame that you ain't learned a damn thing*

Online safety expert Parry Aftab (2006: 16) argues that teenagers are disconnected from the immediate consequences of their actions online and many kids and teens find themselves doing things online they would never dream of doing in real life. According to the MSNBC survey (2008), the most popular reason teens selected for why they engage in sexting is "to be fun/flirtatious". Technology and social media cause adolescents to be

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<sup>45</sup> Technically speaking, 'sexting' is a term widely used to refer to sending emails, text messages and other forms of electronic communication that contain sexual material. For instance, suggestive or provocative texts and nude photos that are sexually explicit. (Ringrose et al., 2012)

<sup>46</sup> According to a recent survey, about 20% of teen boys and girls have sent such messages ("Talking to Kids and Teens", 2009).

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more sexually assertive and make them personally more forward and aggressive (MSNBC, 2008). In Levande's (2007) opinion, many young people today, nursed on social networking sites profiles and reality television, are comfortable being perpetually photographed and having those images posted on the Internet for anyone to see. According to Marcus (2006), the biggest problem with focusing on broadcast indecency is that, in the real world, it is almost meaningless.

Conversely, more optimistic accounts of teenage sexuality present some advantages of sexting. In Temple's opinion, parents who discover their teens are sexting should not be overly worried as it can serve as a springboard for important discussions about sexual health and related topics ("Sexting by teens not linked", 2014). Similarly, Hasinoff (2012) considers that the new forms of communication and self-expression that sexting enables serve for social and gender construction. Besides, a variety of studies of queer and transgender youth indicate that the Internet provides an important way to connect with communities and romantic partners, and gain confidence (Driver, 2006; Gray, 2009). Colon (2010), states that flirting over a message on the computer can be a great way to spice up a relationship, being especially useful for long-distance couples. Albury & Crawford (2012: 468) find that some young adults sext to maintain connections in long-distance relationships, as a different form of erotica or as a safer alternative to real life sexual activity. All these defenders of such mediated practices claim that sexting may challenge the sexism of the commercial media industries as well as facilitate media critique, creativity, and favour self-expression and connection with others.

In short, over the last sixty years the 'game of love' and flirtation has changed considerably, on the part of both sexes. Music mirrors a faithful reflection of this change and the examples below (collected from the examined songs) provide an overall picture of flirting in that time span. A two-fold distinction can be made between, on the one hand, the

subtleness and gentleness of courtship in the 1950s (illustrated by examples 1 and 2), and on the other hand, the straightforwardness of present time seduction (examples 3, 4 and 5):

**Example 1:** *Who knows where the road will lead us, only a fool would say. But if you'll let me love you, it's for sure I'm gonna love you all the way all the way.*

**Example 2:** *Quiéreme mucho, dulce amor mío que amante siempre te adoraré. Yo con tus besos y tus caricias mis sufrimientos acallaré.*<sup>47</sup>

**Example 3:** *I tried my best to feed your appetite, keep her coming every night so hard to keep her satisfied.*

**Example 4:** *No sé qué me dio por la espalda cuando vi la raja de tu falda que un Seat Panda se me cruzó y se comió el parachoques de mi Ford Escort. Por la raja de tu falda yo tuve un piñazo con un Seat Panda.*<sup>48</sup>

**Example 5:** *Toda, haz todo lo que sueñes conmigo. Con tus besos vuelo, en tus brazos juro me siento más mujer. Contigo desde cero a donde quieras llego enamorándome y deseándote.*<sup>49</sup>

Neville (1971) draws attention to the way in which the traditional notions of ‘one love syndrome’ and ‘waiting for the right man/woman’ of the 1950s was superseded by a more frank sexuality. When Horton (1957) analysed English popular songs in 1955, for his study about courtship, he considered the loving relationship to pass through a cycle of various stages. In his study, adolescents were not participants in actual love affairs, but were seen as expressing their desire for, or anticipation of, such relationships. Nothing to do with today’s adolescents’ way of flirting through sexting. In this respect, Freire (2013) argues that, in recent years, in Spain, old-fashioned values seem to have made a comeback amongst teenagers. She states that these “outdated principles are centred on male dominant attitudes like peer group respect and a sense of loyalty towards their relationship — especially for the girl’s reputation” (Freire, 2013: 100). In accordance with Freire (2013),

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<sup>47</sup> *Love me, my sweetheart, I will always adore you. With your kisses and your caress my suffering is alleviated*

<sup>48</sup> *I don't know what happened to my back when I saw the slit of your skirt a Seat Panda crossed me and I ate the bumper of my Ford Escort. For the slit of your skirt I had an accident with a Seat Panda.*

<sup>49</sup> *Do anything you dream of to me. With your kisses I fly, in your arms I swear I feel like a woman. With you from scratch, wherever you want to take me I fall in love, I desire you.*

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this was an expected set-back owing to, on the one hand, the arrival of immigrants from much more traditional and sexist cultures and, on the other hand, the prevalence of a more conservative Spanish sector of population that still shares those values. All in all, what seems a reality is that teens have been found to use music and new technologies to create their identity, acquire skills, and interact with others (Campbell et al., 2007).

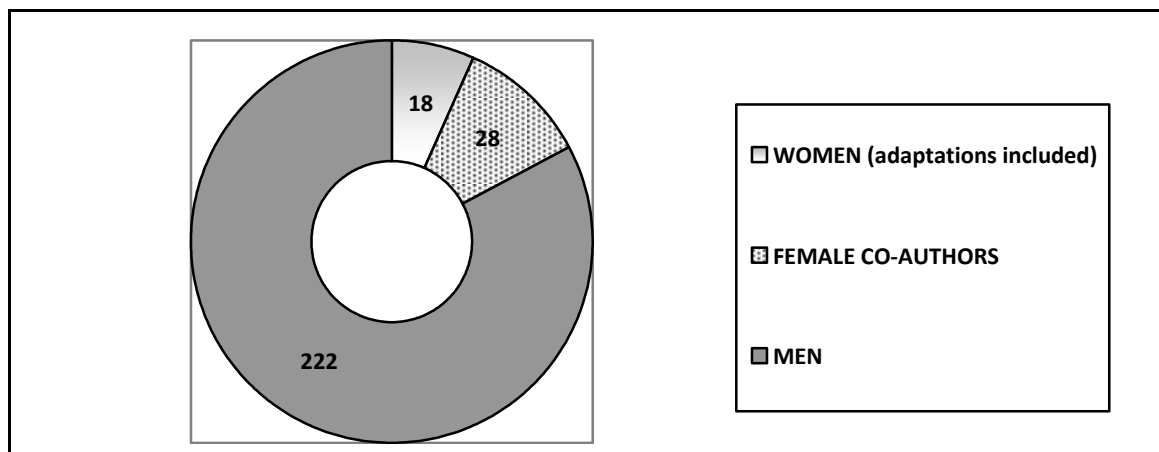
### 6.2.8. The authorship of songs

One of the palpable effects of the discourse of dominance, explained above, may be the secondary role of women in the elaboration of song lyrics. The study of the authorship of songs has been addressed by taking into account the lyricists provided in the corpus of analysis (see Table 4). The results are depicted in Graph 1 and Table 2 below. As expounded before, the creation of a character with whom the audience can identify is essential for the male-dominated music industry. The *product* created has an effect on sales and, indirectly, on the construction of identities that gradually settle in society's perception. The social roles that ordinary people adopt, in this case with regard to love, (it applies to other attitudes as well) are, to a great extent, dependent on the image, attitude and message their idols transmit/project in songs. Sometimes, it may happen that the lead singer writes the lyrics of his/her hits but other times the industry asks a third party to write a song with a particular message and a particular goal. According to Eckert & McConnell-Ginet (2003), the audience (see Section 6.2.4.), especially young people, unconsciously process the message and imitate the attitudes of those "fictional characters". As Nieto (2012) argues, the teenage appetite for novelty and "transgression" makes them forget the real person behind the final product, and they only concentrate on the ideas and the image transmitted by the 'character'.

The abundance of male lyricists throughout the sixty years (see Table 4) can be attributed to the male dominant discourse which explains the objectification, sexualisation

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and passivity of women. The sexualised message of modern songs confirms the paternalistic control of the media and music, as was discussed in Section 6.2.2. Graph 1 below shows that, over sixty years, only 18 songs of the corpus have been written by women out of a total of 240 songs chosen for the analysis in this research. Of the 18, 11 were composed and sung by the same woman, 4 were composed for other women and 2 were composed by women for any male singer/s. Note that all the adaptations or translations into Spanish of a song originally written by men in another language were included in the 18 songs. The rest, 222 songs, were written by men for themselves, for other men or for women. Of those 222 songs, 28 of the sets of lyrics included the collaboration of women, appearing as co-writers. It is pertinent to highlight that when one song was written by two or more women it has been counted as one woman. Most songs co-written by women are for themselves or other women. Only on 3 occasions women appear as co-lyricists of men's songs.



**Graph 1.** *Number of songs in the corpus written by male and female lyricists*

40songs/ Decade	1950s		1960s		1970s		1980s		1990s		2000s	
	ENG	SP	ENG	SP	ENG	SP	ENG	SP	ENG	SP	ENG	SP
Author	2	-	-	-	1	3	-	2	1	4	2	3
Co-Author	1	-	2	-	-	-	2	2	6	3	8	4

**Table 2.** *Number of songs written or co-written by women (of a total of 240 songs)*

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According to Table 2, the participation of women as lyricists increases as the decades go by. In the beginning, female authorship was more common in English songs (insignificant in comparison with men) than in Spanish songs, which denotes the minimal role of Spanish women in Franco's era. If in the English-speaking World (USA and UK), women were unimportant, in Spain, during the 1950s and 1960s, they were even less relevant. It is in the 1970s, with the apparition of the protest singer-songwriters and the arrival of Democracy that Spanish women start to take part in society. Their involvement in the creation of lyrics is an example of that. From the 1980s onwards, the number of female lyricists or co-lyricists grows, with numerically similar results, in both societies. Nonetheless, contemporary songs sung by men, but written or co-written by women, restrain the chauvinist tone of modern music. These songs provide a less sexist image of women in which the man is somehow subdued to the woman. In addition, subject matters like the family, romantic relationship or the independence of the woman are recurring. Curiously, the song *Stronger* (Kanye West, 2007), sung by a man and co-written by two women, can be considered sexist. In it, although the man depends on the woman, he manages the situation. By contrast, the woman is portrayed as materialistic, passive and inferior to him. This is probably owing to the fact that either female lyricists are overly controlled by the music industry, or that maybe they want to show that, still today, stories like the one in the song are a reality. Regardless of this, the number of female lyricists is still far behind the number of male writers. We can speculate it is a matter of prejudice and sexism, an imposition of the music industry or, simply, there is a scarcity of women who are interested in writing songs. This, again, might be an example of the dominance theory explained before (Section 6.1.3.) and revealing for the critical discourse analysis of songs carried out in Part 4.

### 6.3. An overview of Systemic Functional Linguistics (SFL)

For all the above said, Systemics can be considered the driving force which interconnects the use of CDA, the language/culture relationship and the Transitivity analysis, which is explained below. We will examine the contribution of systemic-functional linguistics (SFL) to discourse studies, in particular, CDA, which is based on the view that “language, as social practice, is a central element in social life and, hence, analyses discourse in relation to the wide social context in which it occurs” (Alameda-Hernández, 2008). Transitivity will help us figure out the effect of society on language.

#### 6.3.1. The Systemic Functional Model

The object of the discussion here is the model of language in social context developed within the broad field of systemic functional linguistics. The study of SFL is about what language is, how it works and its relation with context. The analysis of the songs carried out in this thesis explores aspects of the systemic-functional approach of language by authors like Eggins (2004), Thompson (2013), Martin (1992) or Martin & Rose (2003). According to Martin & Rose (2003: 3), SFL has been described as an ‘extravagant’ theory able to manage the complexity of the phenomenon it describes. However, the basic principles developed in SFL for managing it are relatively simple. Martin & Rose (2003: 3-7) introduce two general perspectives for looking at the phenomena of discourse:

- The *strata* of language: three levels of language as grammar, discourse and social context. In SFL, discourse analysis interfaces with the analysis of grammar and the analysis of social activity, somewhere between the work of grammarians and the work of social theorists. Grammarians are interested in types of clauses and their elements. But texts are usually bigger than single



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clauses, so a discourse analyst has more to worry about than a grammarian. Similarly, cultures manifest themselves through a myriad of texts, and social theorists are more interested in how social contexts are related to one another than in how they are internally organised as texts. Discourse analysis employs the tools of grammarians to identify the roles of wordings in passages of text and the tools of social theorists to explain why they make the meanings they do. Social activity, discourse and grammar are different kinds of phenomena, operating at different levels of abstraction: a culture is more abstract than a text, and the meanings that make up a text are, in turn, more abstract than the wordings that express them. The relation between these strata is described in SFL as realisation; social contexts are realised as texts which are realised as sequences of clauses.

- **Metafunctions:** *Interpersonal, Ideational* and *Textual* (Halliday, 1978) will be explained in Section 6.3.6 below. If we look at any piece of discourse from any of these perspectives, we can identify different functions realised by different patterns of meaning.

Critical Discourse Analysis has always had close links with SFL and has used it as a resource for linguistic analysis. Martin & Rose (2003) claim that SFL's relatively rich semantic orientation to text in context, across languages, has meant that CDA has regularly visited the theory in search of tools for analysis where close systematic readings of texts are required. As they contend (2003), where CDA has tended to focus on semiosis in the service of power, and even to define its concern with language and ideology in such terms, SFL has tended to take a wider view which takes ideology as permeating linguistic and other semiotic systems. "On the one hand, this is suggesting that every choice for meaning is ideologically motivated. On the other hand, it focuses on the distribution of meaning in a

culture” (Martin & Rose, 2003: 263). In the following section the development of theories of context within Systemic linguistics will be reviewed as background for the analysis of the songs (and their context) included in this thesis.

### 6.3.2. The concept of context

The expectancies on which texts depend to make sense may come “not just from within the textual environment but from extra-textual context. That is to say, texts display continuity not just with elements within their boundaries (textual context), but with the contexts within they take place” (Eggins, 2004: 85). Texts are social processes and need to be analysed as manifestations of the culture they, in large measure, construct. This means, in Martin & Rose’s (2003: 493) words, that “alongside a theory of language, functional linguistics has to take some responsibility for a theory of the contexts in which language plays a part”. It can be stated that systemic linguistics has a close connection with sociolinguistics, as Eggins (2004: 21/89) says, and “it explores ways in which social and cultural context impact on language use. In fact, the interest in specifying context was also pursued by researchers working within sociolinguistics and ethnography of speaking”. Context, thus, involves different dimensions associated with society.

At this stage, it is worth making a brief comment about the most social aspect of context. Verschueren (1999), although not a systemic-functional linguist, has a contribution to the notion of context that is pertinent in this thesis. As Verschueren indicates (1999: 87), “minds are minds in society”. The contextual correlates may be found in the mental, socio-cultural and physical worlds. Therefore, the utterer’s and interpreter’s perspective on a mental, social and physical reality should be considered. These correlates also include properties of the linguistic channel that is used (in this case, the songs) and the linguistic context in which the event takes place. “The *activation* of those aspects makes them part of language use as elements for linguistic choice-making in terms of mental states, emotions

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and beliefs, wishes and intentions, social settings, religion, gestures, bodily postures, and so on” (Verschueren, 1999: 103). Hence, in the literary genres already mentioned (novel, short story and lyrics) the writer/singer informs the reader/hearer about a particular fictional world. But, as revised before, they also need to achieve a rapport with their readers/hearers— an identity of viewpoint whereby the contents of the fiction are interpreted. According to Verschueren (1999: 112), context is the product of a generation process involving both what is ‘out there’ and its mobilisation (and sometimes manipulation) by the language users. It is, precisely, the language users the main ingredient of the communicative context (together with the mental, social and physical worlds). Verschueren (1999) called the language users *utterer* (or speaker) and *interpreter* (or hearer), with multiple functional *roles* and *voices* (especially the utterer). In the communicative event of music, utterer and interpreter are engaged (sometimes consciously, sometimes not) in a discourse that may contain different levels of uttering and interpreting, what Ducrot (1984) called the “polyphony in language use”. As indicated in the songs analysed for this study (see Section 6.2.8.), quite often, the artists (*utterer*) are not the authors of their songs. They speak for others, for example, a lyricist (*utterer*) who wants to convey a message with a particular intention. In the song *Delilah*, Tom Jones is not the character in the song who kills his lover and in *Loba*, Shakira is not the ‘she wolf’ or ‘men eater’ depicted in the song. Simultaneously, the lyricist is also constrained, on many occasions, by the standards and marketing strategies of the music industry (*utterer* too), as previously mentioned. These are the *utterer* voices which, at the same time, should take into account the many roles of the interpreter of their message. Apart from the direct *hearer* (the specific social group) that a particular kind of music/message is aimed at, and the *virtual interpreter* (see page 97), Verschueren (1999) distinguishes different categories of interpreters who may influence the utterer’s choice, depending on the extent of hearing

and involvement in the communicative event. According to the author, these *side participants* are *bystanders*, *overhearers* and *eavesdroppers*, all of them actual presences that, even though they are not direct interpreters, they become (either by accident or just out of curiosity) participants of the musical communicative event (1999: 83). In short, it can be argued that nobody can escape context. Even if the song playing and listened to by chance is unpleasant, it has an unconscious effect on people. Thus, all *utterers* are voluntary but not all *interpreters* are.

For Eggins (2004), another important characteristic of context is that it may function as the retrieval source to clear up indeterminacies of meaning that all texts involve. For example, in *You use it, you wash it!* we cannot interpret the meaning at all, except by reference to context.

Such highly context-dependent texts are risky since the less you spell out, the more chance there is that readers will misinterpret the message. These types of texts only work when there is a high level of shared understanding between the users, which implies a high level of shared socio-cultural identity. As readers of texts, we learn how to tell when indeterminacies need to be resolved by reference to extra-textual context or when indeterminacies are an integral feature of the genre and must be read within that genre (Eggins, 2004: 86).

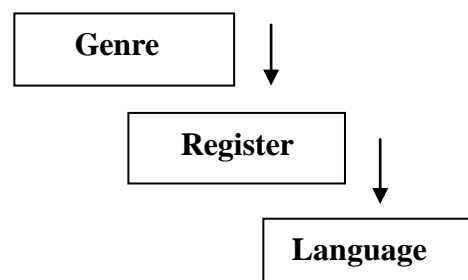
A short story (like a song) is not a novel and there is no time for in-depth characterisation or setting. In songs, there is often very little information about settings (Murphey, 1992; Cutler, 2000). On this account, Machin (2010: 92) remarks that in a story we often require characters and place. But song lyrics are often stories that only have participants and feelings and so it is with this study. Settings are not relevant to the analysis and the findings expected here. Eggins concludes that both everyday and literary texts inevitably involve indeterminacies of meaning which we must learn to tolerate in

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order to enjoy literary genres. Generally, to negotiate more pragmatic, everyday texts, we try to reduce indeterminacies by anchoring a text in its immediate context of situation. As noted before, Verschueren (1999) puts forward that contexts are created by the dynamics of interaction between utterers and interpreters in relation to what is ‘out there’. Thus, context is “dynamic and its relationship with language is bilateral. To put it in another way, the text is understood thanks to context but the context can be also guessed from the text” (Verschueren, 1999: 109). Eggins (2004) argues that just as all texts depend upon context for their interpretation, so also all texts carry their context within them. “When we read texts, we are always encountering the traces of context in text, whether we are conscious or not” (2004: 87). Eggins (2004) also points out that in hearing or reading any text (and its linguistic patterns) the context of language can be deduced. Our ability to deduce the source of a text, merely from the text itself, indicates that, in some sense, “context is in text and text carries aspects of the context in which it was produced” (Eggins, 2004: 87). Our ability to “deduce context from text and the ambiguity of language removed from its context provide evidence that, in asking functional questions about language, we must focus not just on language but on language use in context” (Eggins, 2004: 9). This highlights an issue of particular interest to systemic linguistics that has already been tackled here: the relationship between language and context. Systemic linguistics is interested in exploring *how* context gets into text. Systemic approaches to context derive from the work of Malinowski (1923), who contended that “texts have to be understood in relation to their context of situation and context of culture” (Martin, 1992: 497). Observations such as these reviewed above are explored and clarified within systemic linguistics through genre and register theories, as will be explained below.

According to Martin (1992), the socio-semantic organisation of context has to be considered from a number of different angles in order to provide a comprehensive account

of the ways in which meanings configure as text. As pointed out at the beginning of this chapter, in the current thesis context is studied in accordance with two main factors: the linguistic and the socio-cultural. Martin argues that from the perspective of language, “context can be interpreted as reflecting metafunctional diversity and, from the perspective of culture, context can be alternatively interpreted as a system of social processes” (1992: 494). Martin (1992: 495) resolves the tension between these two perspectives by including in the interpretation of context two communication planes: genre (context of culture) and register (context of situation); register functioning as the expression form of genre, at the same time as language functions as the expression form of register. Register can itself be organised with respect to field, tenor and mode (explained below), reflecting metafunctional diversity in its expression form. This three plane model can be outlined as in Figure 2.



**Figure 2.** *Stratifying context as language’s content plane* (Adapted from Martin, 1992: 495)

### 6.3.3. Context of situation: *register*

This level of context “constrains the appropriacy of using a particular genre, and gives to the abstract schematic structure of genre the ‘details’ that allow to place a text in terms of dimensions such as who was involved in producing the text, what the text is about and what role language was playing in the event” (Eggins, 2004: 87-88). Language use varies according to situations; we do not talk in the same way to an employment interview panel as we do to our best friends. However, it is more difficult to formalise the nature of

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this relationship between language use and aspects of different contexts. Although some aspects of situations seem to have an effect on language use (social statuses of interactants) others do not, or at least, not in an obvious way, (the weather, clothes or the hair colour of the interactants). One of the first researchers to pursue this issue was Malinowski, who coined the term *context of situation* in 1923. He claimed that language only becomes intelligible when it is placed within its context of situation:

Exactly as in the reality of spoken or written languages, a word without *linguistic context* is a mere figment and stands for nothing by itself, so in the reality of a spoken living tongue, the utterance has no meaning except in the *context of situation* (Malinowski, 1923: 307).

In coining this term, Malinowski wanted to capture the fact that the situation in which words are uttered “can never be passed over as irrelevant to the linguistic expression” and that “the meaning of any single word is to a very high degree dependent on its context” (1946: 307). Malinowski developed an account of language that is both functional (makes reference to why people use language) and semantic (deals with how language means). For him, language only has meaning when interpreted within its context. Besides, he contended that the researcher needs to understand the cultural context in which the language is used:

The study of any language, spoken by a people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and their environment (Malinowski, 1946: 306).

Malinowski deemed that, at least in primitive cultures, language was always used to do something. Language functioned as a “mode of action” (1946: 312). Malinowski contributed enormously in identifying the fundamental semantic role of the context of situation and the context of culture, and in developing a functional account of language. However, he did not go on to formulate more precisely the nature of these two contexts, nor their relation to the functional organisation of language. It was the linguist J.R. Firth

(1935) who extended the notion of context of situation to the more general and abstract issue of linguistic predictability. Firth (1935/57) pointed out that given a description of a context we can predict what language will be used. Predictability also works in the other direction: given an example of language use, we can make predictions about what was going on at the time that it was produced. In Martin's (1992) opinion, for Firth (1935/1957), context was one of a number of levels of analysis (alongside grammar, morphology, lexis, phonology and phonetics) required for linguistics to make statements of meaning about a text. Firth (1950/57: 182) suggested the following dimensions of situations to determine the significant variables in the context of situation that allow us to make such predictions:

- A. The relevant features of *participants* in the situation: persons, personalities
  - (i) The *verbal action* of the participants
  - (ii) The *non-verbal* action of the participants
- B. The relevant *objects and events* in the situation
- C. The *effects* of the verbal action

According to Eggins (2004: 90), Halliday's main contribution to context has been to argue for systemic correlations between the organisation of language itself (the three types of meanings it encodes or *metafunctions*), and specific contextual features. Following the functional-semantic tradition pursued by Firth (1950;1957), Halliday (1978) asked which aspects of context make a difference to how we use language. Halliday (1978) also suggested that there are three aspects in any situation that have linguistic consequences: **field**, **mode** and **tenor**. Martin (1992) pointed out that in SFL, the context of situation is organised by metafunction into these three aspects that Eggins (2004) and Martin & Rose (2003) defined as:



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**Field:** what language is being used to talk about (topic or focus of the activity in which we are engaged). In this variable, the situations may be either *technical* (significant degree of assumed knowledge among the interactants) or *everyday* (where the only assumed knowledge is ‘common knowledge’). Technical texts frequently use abbreviated, non-standard syntax and the types of verbs used tend to be of technical or descriptive processes. However, language in everyday field is more familiar to us: the lexis tends to consist of daily words and the grammatical structures will be standard. Field is a linguistically relevant dimension of the context of situation.

**Mode:** the role language is playing in the interaction; its function in the context. Mode distinguishes the differences between a spoken and a written language situation. Written texts are generally characterised by a higher rate of lexical density and nominalisation than spoken texts. Besides, a spoken situation is typically organised according to the turn-by-turn sequencing of talk whereas written language is produced as a monologic block. Spoken language is spontaneous, interactive, dynamic, etc., but written language is unspontaneous, non-interactive, etc. Mode is an important aspect of context since it clearly has an effect on how we use language in spoken or written situations.

**Tenor:** the kind of role relationships (of power, contact and affective involvement) between the interactants. A contrast can be drawn between two situation types: informal and formal. In informal situations the relationship between interactants is of equal power, frequent contact and a high affective involvement whereas in formal situations it is the opposite: unequal, hierarchic power, infrequent contact and low affective involvement. The values of tenor also have an effect on language patterns. Common features of language use in informal situations are vocatives,

diminutives, imperatives, swearing, slang, abbreviations, attitudinal and colloquial lexis, and etcetera. However, in formal situations, modulation and modalisation as well as politeness, neutral and formal lexis are preferred, excluding slang and swearing, which is taboo.

These three variables are called *register variables* and a description of the values for each of them at a given time of language use is a register description of a text. Register is defined by Halliday (1978) as “the configuration of semantic resources that the member of the culture associates with a situation type. It is the meaning potential that is accessible in a given social context”, (Halliday, 1978: 111). Eggins (2004) affirms that in proposing these three contextual variables, Halliday is claiming that, of all the things going on in a situation at a time of language use, only these three have a direct and significant impact on the type of language that will be produced. Martin & Rose (2003: 242-243) maintain that, alongside genre (which is discussed in Section 6.3.4.), register is the main construct used by functional linguistics to model context. Taken together, the tenor, field and mode of a situation constitute the register of a text.

Using this Hallidayan (1978) classification of contextual variables, a general register description of the songs (as a whole) included in this thesis would be the following:

**Field:** everyday love

**Mode:** written to be sung. Convey a message, ideology

**Tenor:** singer/lyricist to general public (especially young men and women)

Eggins (2004) offers a description of the contextual categories field, mode and tenor as continua, which can be used as basis for a more precise characterisation of the songs:

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### MODE

Eggins (2004: 91), simplifying Martin (1984: 26), proposes a continuum with degrees of spatial and interpersonal distance, in terms of the following variables:

- visual contact (one-way or two-way);
- aural contact (one-way or two-way);
- degree of immediacy of feedback.

Accordingly, the songs could be characterised as follows:

- one-way aural contact; in videos one-way visual contact too.
- degree of feedback: somewhat delayed, although the songs of the corpus are known quite soon after they are first released. Owing to the technological improvements of the last decades, the songs can be heard any time later.

### TENOR

Eggins (2004: 100) sets forth a continuum in terms of power, contact and affective involvement, according to which the songs studied here could be analysed as follows:

- **Power:** unequal to some extent. The singer and those involved in the song have power in that they decide on the words and music, but they are in turn conditioned by the public they are aiming at.
- **Contact:** there is no personal contact between the singer and the audience, but singers-songwriters wish to convey a sense of nearness with their audience.
- **Affective involvement:** again, there is no personal affective involvement between the singer and the audience, but the singer aims at getting the audience emotionally involved with the song, and also with the singer him/herself. Creative work, be it art, literature or music, aims at involving addressees emotionally and/or intellectually. In the case of love songs, the involvement aimed at is emotional rather than intellectual, in accordance with the Dionysian characterisation described

in Section 1.3. This factor distinguishes artistic work from other registers in which there is unequal power and absence of personal contact, such as (much of) journalistic discourse.

**FIELD** (Eggins 2004: 107): The language of the songs is everyday language rather than technical language. However, in certain cases, lexical metaphors bring them near poetry, which is sometimes more difficult to interpret. For instance: *Tu mirada y la mía se hicieron gaviotas y volaron al aire y volaron al aire* ('Se me enamora el alma', Isabel Pantoja, 1989).<sup>50</sup>

Eggins (2004: 110) follows Halliday (1978), who claims that field, mode and tenor are the three variables that matter because they are the three kinds of meanings language is structured to make. He suggests that there is a correlation between the situational dimensions of context and different types of lexico-grammatical patterns (field/transitivity; tenor/mood and mode/theme). A further stage, in this link between context and language, comes from the SFL claim that the lexico-grammatical organisation of language is itself a realisation of the semantic organisation of language. Therefore, the three different strands of meaning Halliday identifies correspond to the three metafunctions (Eggins, 2004: 111): the **ideational** (the **field** of a text can be associated with the realisation of ideational meanings); the **interpersonal** (the **tenor** of a text associated with interpersonal meanings); and the **textual** (the **mode** of a text can be associated with the realisation of textual meanings). These Hallidayan metafunctions will be expounded below with special attention being paid to the ideational one since its role is most prominent in this thesis.

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<sup>50</sup> *Your look and mine turned into seagulls and they flew and they took flight...*

## Part 2. Theoretical Background

### 6.3.4. Context of culture: *Genre*

The term ‘genre’, apart from being used to refer to different types of literary, film or musical styles (as has been actually used in the present study), is also adopted in a systemic functional way. In line with Martin (1992), Eggins (2004) deals with the concept of *genre*, used to describe the impact of the context of culture on language, by exploring the staged structure that cultures institutionalise as ways of achieving goals. “When we describe the staged way in which people go about achieving goals using language we are describing genre” (Eggins, 2004: 9-10). She points out that identifying the purpose of a text, clues readers into how to ‘read’ and therefore interpret the meanings of the text. But this

apparently simple act of recognising the genre of the text has important implications for text analysis. It suggests that negotiating texts depends in part on identifying ways in which a particular text is similar to other texts circulating in the culture. In contrast, if a text cannot easily be attributed to a genre, then it is in some way a problematic text, (Eggins, 2004: 55).

Thompson (2013) offers a simplistic but clear definition of genre: “register plus purpose”. He explains that this includes the more general idea of “what the interactants are doing through language and how they organise the language event (in recognisable **stages**) in order to achieve that purpose” (Thompson, 2013: 42-43). Martin’s (1984: 25) systemic definition of genre says: “a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture”. Less technically, “Genres are how things get done, when language is used to accomplish them” (Martin 1985: 248). Considering these definitions, we share Eggins’ (2004: 56) idea that “there are as many different genres as there are recognisable social activity types in our culture”. There are literary genres (short stories, fables, and tragedies), popular fiction genres (romantic novels, sitcoms), popular non-fiction genres (instructional manuals, reviews, recipes) or educational genres (lectures,

tutorials, examinations). With reference to Eggins (2004: 68), to work out the number of stages, we need to look closely at the language of, for instance, the recipe text. Each stage of the recipe genre can be associated with clearly distinct realisational patterns:

- **Title:** stage realised by a nominal group of noun phrase (Simple Risotto).
- **Enticement:** unlike the title it is realised by a complete sentence (*This revolting dish will take hours to cook*).
- **Ingredients:** only a nominal group of numbers and measuring words as the pattern (*275 gr*).
- **Method:** stage expressed by clauses in the imperative mood. Circumstantial meanings of location, time and manner are also added (*Boil the rice for about 10'*).
- **Serving Quantity:** realised by elliptical declarative (*This dish serves 4*).

Eggins (2004) also pinpoints that there are quite a lot of everyday genres in which we take part in daily life (buying and selling tickets, telling stories, gossiping, exchanging opinions, chatting with friends, and so on.). Systemic linguistics suggests that the generic identity of a text – the way in which it is similar to other texts of its genre – lies in three dimensions thoroughly described below (Eggins, 2004: 56):

- i. Its register configuration (the co-occurrence of a particular contextual cluster)
- ii. The text's staged or schematic structures
- iii. The realisational patterns in the text

Regarding **register configuration**, to understand the relationship between register and genre, it is helpful to consider how genres come about. Berger & Luckmann (1966) suggest that all human activity is subject to habitualisation. To simplify everyday life, we quickly routinise the way we perform repeated activities. Eggins (2004) notes that developing patterned ways of achieving tasks is useful to us as individuals, but it is even more practical when the tasks are social, such as using language to co-operatively achieve an

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outcome. Bakhtin (1994) pointed out that, as language use becomes habitualised, we can recognise what he called ‘speech genres’. He claimed that “speech genres develop as language patterns in particular contexts become predictable and relatively stable” (Bakhtin, 1994: 83). As Berger & Luckmann (1966: 71) put it, “habitualisation carries with it the important psychological gain that choices are narrowed”. On the subject of genres, Bakhtin (1994) goes further and contends that genres are “economic but essential”. In other words, if members of a culture did not jointly construct and maintain genres meaningful, interpersonal communication would be very difficult, if not impossible. As Martin & Rose (2003) suggest, the impetus for genres lies in the recurrence of the situations in which we use language. Eggins (2004: 58) establishes the relationship between genre and register as follows: “a genre comes about as particular values for field, tenor, and mode regularly co-occur and, eventually, become stabilised in the culture as ‘typical’ situations”. Eggins (2004: 58) exemplifies this idea with the genre of *buying your coffee at a café*. This transactional genre involves the field of ‘coffee’, the tenor of ‘customer/provider’ and the mode of ‘face-to-face’. Each of these situational dimensions can be related, predictably, to certain patterns of language: we see *field* in the use of lexical items for requesting coffee (*take away, no sugar*), *tenor* in the request/compliance turns (*Can I please have...?; Right away*), and *mode* in the use of language markers (*Here you go*). Thus, genres develop as ways of dealing linguistically with recurrent configurations or register variables. In other words, as certain linguistic combinations become stable, ways of interacting within those contexts also become habitualised and, eventually, institutionalised as genres. In keeping with this idea, Martin (1992), states that the register variables (field, tenor and mode) can be interpreted as working together to achieve the goals of the text.

Eggins (2004: 58) refers to **schematic structure** as the most overt expression of genres which tend to develop into staged or structured linguistic events. Bakhtin (1994)

suggested that we recognise speech genres because they have predictable “compositional structure”. That is, genres develop linguistic expression through a limited number of functional stages, occurring in a particular sequence. As we habituate our communicative tasks, “we establish a series of stages or step-by-step organisation of the genre called ‘schematic structure of a genre’. Often, we only need to hear one stage to recognise the genre. For example, when we hear *Once upon a time* we know that we are about to hear a narration” (Eggins, 2004: 59). Martin (1985) points out that the reason that genres have stages is simply that we usually cannot make all the meanings we want to at once. Each stage contributes a part of the overall meanings that must be made for the genre to be accomplished successfully. Eggins (2004: 60) distinguishes two fundamental concepts in the linguistic analysis for understanding how genres are structured: **constituency** and **labelling**. Constituency simply means that a genre is made up of constituent stages. She maintains that when we describe the schematic structure of a genre, what we are describing is its structure whose constituent stages are a Beginning, a Middle and an End. “The way the parts relate to each other in constituting the whole can be achieved by using functional labelling in the generic description. In assigning labels, the aim is to describe what the stage is doing, relative to the whole, in terms as specific to the genre as can be found” (Eggins, 2004: 60). According to Eggins (2004), there are two kinds of criteria to divide a text into its constituents: the **formal criteria** (dividing the text into stages/parts according to the form of the different constituents) and the **functional criteria** (dividing the genre into stages/parts according to the function of the different constituents). Eggins (2004) also indicates that there are some elements of the schematic structure that are somehow **defining** or **obligatory elements** of the transactional genre. A genre is thus defined in terms of its obligatory elements of schematic structure. The variants of a genre are “those texts in which the obligatory schematic structure elements are realised, as well as perhaps



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some of the optional ones” (Eggins, 2004: 64-65). The schematic structure of songs will be presented in Figure 3.

Although identifying the schematic structure of a genre is a major part of generic analysis, Eggins (2004) says that it cannot be performed accurately without an analysis of the **realisational patterns in the text**, that is, realisations of each element of schematic structure. The author argues that it is necessary to relate our elements of schematic structure to language. All we have to go on in analysing genre is language —the words and structures speakers use because it is through language that the genres are realised. “By suggesting that each dimension of social context is related in predictable and systematic ways to each type of meaning, functional analysis claims to show that language is ‘naturally’ related to the structure of social life” (Eggins, 2004: 66). There are two clear consequences of this for Eggins (2004). Firstly, if genres are different ways of using language, then speakers make different lexico-grammatical choices according to the different purposes they want to achieve. Secondly, if each genre is made up of a number of different functionally related stages, then different elements of schematic structure will reveal different lexico-grammatical choices. Eggins (2004) illustrates this by explaining that the types of words and structures used in the stage ‘Sales Initiation’ will not be the same as the ones used in the stage ‘Purchase’. However, as we have only one language to use to realise all these different stages, it cannot be a question of stages using totally different words or structures from each other. Rather, we would expect to find that different stages use different configurations of words and structures; different clusterings of patterns. By specifying as much as possible the grammatical patterns of each part of the text, we can determine both how many stages we need to recognise and where to place the boundaries between the stages. It is also important to add that it is possible for some stages to be realised non-verbally (e.g.: the Payment stage of a transactional genre). Finally,

Eggins (2004) points out that it is important to grasp here that schematic structure analysis is neither intuitive nor *ad hoc*. Therefore, “every time we recognise an element of structure, we have to be able to argue for it by finding its reflex in linguistic realisation”, (Eggins, 2004: 69).

In relation to genre in pragmatic and interpersonal contexts, Eggins (2004) remarks that whenever language is being used to achieve a culturally recognised and established purpose, a genre will be found. We can distinguish between “two kinds of functional motivations for linguistic interactions” (Eggins, 2004: 74):

**Pragmatic** motivation: these interactions have a clear goal to be achieved. They are, for instance: the post office, the recipe, the narrative or the horoscope.

**Interpersonal** motivation: these interactions do not have a tangible goal to be achieved. They are motivated by the exploring and establishing of interpersonal relations, the mutual creation of good feelings.

Generic analysis is applicable to much longer and complex texts, both spoken and written and according to Eggins (2004: 70), a systemic analysis of genre can help us:

- a- To make explicit why some texts are successful and appropriate and others are not
- b- To contrast types of genres and their realisations in pragmatic contexts
- c- To understand similarities and differences between non-fiction and fiction genres
- d- To carry out critical analysis

Eggins’ (2004) approach to genre in literary texts is worth a discussion because of the literary condition ascribed to songs (narrations or short stories), as indicated throughout this thesis. ‘Literature’, in its broadest sense, may be defined as any piece of writing that

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can claim that it has —in some way —artistic value” (“Literature: The Language Art”).<sup>51</sup> At this point, an observation should be made: songs (and particularly love songs) more closely resemble poetry than fiction. Love songs are usually presented as the writer’s/singer’s experience, which distances it from fiction. For a song to be regarded as such, it is not necessary that it contains a story, but that it has a lyric that can be considered art in the use of language. In addition, the lyrics are conditioned by the beat of the music and the rhyme. In almost all the cases there is a chorus, like in poetry (although not as frequently). In consequence, a song can be regarded as literature in the sense that the use of language is (or attempts to be) art. Thus, within the realm of literature now, but without disregarding the generic analysis, the sociolinguists Labov & Waletzky (1967) offered a functional analysis of the schematic structure of narratives that might be applicable to love songs. Eggins & Slade (1997: 239) defined narratives as “stories which are concerned with protagonists who face and resolve problematic experiences”. Drawing on Labov & Waletzky (1967), Eggins (2004: 70) summarises the schematic structure of the narrative genre as follows:

**Abstract:** this stage functions as signal to prepare readers for the text that follows

**Orientation:** provides readers with the information they need to understand the narrative

**Complication:** involves a problem culminating in a crisis

**Evaluation:** gives the text its significance

**Resolution:** we are told how the protagonist manages to resolve the crisis

**Coda:** refers back to the topic of the Abstract, and makes an overall statement about the text.

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<sup>51</sup> Source: <http://www.tc.umn.edu/~jewel001/humanities/book/13literature.htm>

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Without losing sight of the literary genre of songs, the focus here must be on the music genres and, more specifically, on one of their subgenres, the love song. As mentioned before, the elements that define a genre are the schematic structure and its purpose. We can argue that love songs have two purposes:

1. The first objective of the song is to remain in the listener's memory once it has been heard. The audience has to want to listen to it again and as a result of this, the audience acquires other products (e.g.: CD, Internet downloading, tickets for concerts, etcetera) in order to hear the song again or see the singer.
2. The second purpose is to move the listener, deeply. In order to be memorable, these songs appeal to the emotional rather than to the intellectual.

In this respect, Salaverri (2005) listed some of the reasons that enable certain hits to withstand the passing of time and grow in popularity:

- Song reissued on several greatest hits records by the artist
- Covers of the song by different artists
- Songs that have been part of any film or TV show Soundtrack
- Songs that can still be heard on the radio or nightclubs and played in popular festivals or private celebrations.
- Songs used in publicity campaigns, advertising, etcetera.

Given that this thesis focuses on the analysis of love song lyrics, a description of the schematic structure of a music hit, 'Blame It On the Bossa Nova' by Eydie Gome, (1963), has been included as a 'rough' sample of the genre analysis discussed above:

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<i>I was at a dance when he caught my eye Standin' all alone lookin' sad and shy</i>	<b>Orientation</b>
<i>We began to dance, swaying' to and fro And soon I knew I'd never let him go</i>	<b>Complication</b>
<i>Blame it on the bossa nova with its magic spell Blame it on the bossa nova that he did so well Oh, it all began with just one little dance But then it ended up a big romance Blame it on the bossa nova. The dance of love (Now was it the moon?) No, no, the bossa nova (Or the stars above?) No, no, the bossa nova (Now was it the tune?) Yeah, yeah, the bossa nova (The dance of love)</i>	<b>Resolution</b>
<i>Now I'm glad to say I'm his bride to be And we're gonna raise a family And when our kids ask how it came about I'm gonna say to them without a doubt</i>	<b>Coda</b>

**Figure 3.** Example of the schematic structure of a love song

This is just an example to illustrate the generic analysis of love songs. There will not be a detailed analysis of the genre structure of songs as it is outside the scope of this thesis. By contrast, the emphasis is put here on the issues of linguistic realisation explained above.

Although we said that songs, most commonly resemble poetry, in certain respects love songs resemble also romance fiction, which, like crime fiction, is “referred to as one type of ‘genre fiction’ because its texts adhere very closely to an almost inflexible schematic structure –with hero and heroine– and very predictable realisation patterns that apply across three main dimensions of the narrative” (Eggins, 2004: 77):

**Characterisation:** character roles

**Plot devices and sets of activities:** limited and recurrent range of plot elements to realise each stage of the schematic structure

**Setting:** the events of genre fiction take place in predictable and limited settings

In Eggins’ (2004: 78) description of romance genre fiction, she points out that a distinctive realisation pattern of romance is the way every action and comment between

hero and heroine is imbued with a sexual meaning. This feature is found in some of the songs included in this study, as the following examples illustrate:

**Example 1:** From the song *Me debes un beso* by Carmen Morell and Pepe Blanco (1953):<sup>52</sup>

*Man: Me debes un beso, no te lo perdono. Me debes un beso me lo cobraré*

*Woman: No me exijas eso, que un beso se ofrece y si lo mereces, te lo brindaré*

**Example 2:** From the song *Barbie Girl* by Aqua (1997):

*Man: You're my doll, rock'n'roll, feel the glamour in pink. Kiss me here, touch me there, hanky panky...*

*Woman: You can touch, you can play, if you say: "I'm always yours", oh*

**Example 3:** From the song *Promiscuous* by Nelly Furtado Feat. Timbaland (2006):

*Woman: Promiscuous boy you already know that I'm all yours. What you waiting for?*

*Man: Promiscuous girl you're teasing me. You know what I want and I got what you need*

*Woman: Promiscuous boy let's get to the point. 'Cause we're on a roll Are you ready?*

**Example 4:** From the song *Colgando en tus manos* by Carlos Baute Feat. Marta Sánchez (2009):<sup>53</sup>

*Woman: Quiero dormirme de nuevo en tu pecho*

*Man: Y después me despierten tus besos*

*Woman: Tu sexto sentido sueña conmigo*

According to Eggins (2004: 79-80), genre fiction is defined by its predictability and conformity to genre patterns. Once we have identified a genre that we like, we can be pretty much guaranteed to find novels that please us. However, we learn to expect that literary texts do not usually give up their meanings on a casual first reading. In other words, “part of learning how genres mean is learning to read different genres in different ways. Our deeper engagement with literary texts is partly the result of our apprenticeship into ways of reading”, (Eggins, 2004: 80). But that is a functional response to the different ways language is used in literary, as opposed to non-literary texts. As the Russian

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<sup>52</sup> *Man: You owe me a kiss, I don't pardon it. You owe me a kiss, I will charge it.*

*Woman: Don't demand it, a kiss is given and if you deserve it, you'll get it.*

<sup>53</sup> *Woman: I want to fall asleep on your chest again.*

*Man: and later be awakened by your kisses.*

*Woman: your sixth sense dreams of me.*

## **Part 2. Theoretical Background**

Formalists contended, the function of literary texts is to defamiliarise experience, and they generally do this by defamiliarising the use of language and genre as one of the dimensions of language. “The literary text is always and inevitably a comment on genre, as each text seeks to defamiliarise the genre in order to slow us down so that we can apprehend new meanings” (Eggins, 2004: 80).

In relation to critical text analysis, Eggins (2004: 82) also takes interesting ideas into consideration. She states that there is more to genre analysis than just identifying the genre, analysing its schematic structure stages and relating those to realisations. “Useful genre analysis involves also reflecting critically on what cultural work is being done and whose interests are being served by texts of particular genres. Critical reading of genres is also applicable for genres of everyday life” (Eggins, 2004: 82-83). In Eggins’ opinion there is a very important point that critical analysis has ignored. She indicates that some parts of texts may carry certain taken-for-granted assumptions about how it is to be read within dominant cultural practice.

Part of the generic coherence of a text is our willingness and ability to read the text ‘unproblematically’, and we can only learn to do this through continual participation in the culture. Once we know the generic identity the text is claiming, we have, at least, some handle on how to read it. Genres are about expectations, not about determination. Genres are open, flexible and responsible to users’ needs (Eggins, 2004: 83-84).

To put an end to this subsection, the main difference between register and genre is that “register analysis is metafunctionally organised into field, tenor and mode perspectives whereas genre analysis is not. The relationship between register and genre is treated similarly to that between language and context, and among levels of language. Genre is a pattern of register patterns, just as register variables are a pattern of linguistic ones”, (Martin & Rose, 2003: 254-255).

### 6.3.5. Ideology

Martin (1992: 507) claims that a culture's meaning potential is distributed unevenly across social groups and it is constantly changing. Tension among the discourses of these groups means that to achieve metastability the system must evolve. "To account for this dialectic of difference and evolution, ideology (another communicative plane), is proposed", (Martin, 1992: 507). Eggins (2004) distinguishes this ideology plane as a higher level of context (the most abstract one) that shares common grounds with the power theory. She states that

whatever genre we are involved in, and whatever the register of situation, our use of language will also be influenced by our ideological positions: the values we hold and the perspectives acquired through our particular path through the culture. The identification of ideology should alert us that no text can be 'free' of context (register or genre); and no text is free of ideology. In other words, using language means encoding particular positions and values (Eggins, 2004: 10-11).

However, most language users have not been instructed to identify ideology in texts, but rather to read them as natural representations of reality. Eggins (2004) assumes a stance quite close to Van Dijk's (2008), previously presented, that the implication of identifying ideology in text is that, "as 'interpreters' of texts, we need to develop skills to be able to make explicit the ideological positions encoded in order to resist or challenge them" (2004: 11). This means that we need a way of thinking about how language is not just representing but actively constructing our view of the world, as stated before.

Viewed dynamically, ideology is concerned with the redistribution of power (Martin, 1986). According to Martin & Rose (2003), ideology and power run through the whole ensemble of language and culture, positioning people within each social context as having more or less power and opening or narrowing their access to resources of meaning.



## **Part 2. Theoretical Background**

“All speakers of a language share an equal range of meaning-making resources, but there are also certain varieties of meanings that are not equally distributed. For instance, resources for engaging in the written discourses of contemporary social institutions like science, government and education” (Martin & Rose, 2003: 15). They claim that one important strand of work in SFL has been to provide access to these discourses through literacy pedagogies grounded in the discourse analysis (2003: 16). Martin (1992) interprets both genre and ideology as social activity structures and ideological formations that are realised in language. Another strand has been the investigation of the principles by which access to meaning is unequally distributed, along the lines of generation, gender, class, incapacity and ethnicity. Martin (1986) examined ecological debates in an attempt to show the ways in which the semiotic resources of genre, register and language were marshalled to effect and resist social change. In contesting texts, contratextuality foregrounds the social differences constituted by coding orientations. It should be noted that tension among discourses is a feature of all texts. “Diversification at the level of ideology is as important to metastability as is the apparent homogeneity of systems articulated at the levels of genre, register and language”, (Martin, 1992: 508). Viewed synoptically, Martin (1992) continues, ideology is the system of coding orientations that constitute a culture. As noted by Bernstein (1990), coding orientations are realised through contextually specific semantic styles associated with groups of speakers of differing generation, gender, ethnicity and class. The system of coding orientations positions speaker/listeners in such a way that options in genre, register and language are made selectively available. Halliday makes the following relevant comment in Thibault (1987):

I would interpret the power relations in a particular situation, when we represent that situation in terms of field, tenor and mode, by building into our representation that fact that the situation may be different things for different interactants. The total picture is obviously

going to bring in all angles; but in any typical context of situation in which there is a power relationship of inequality, then the configuration embodied in that situation is different from the way it is seen from either end. This means, of course, that the register that is being operated by the interactants will be bifurcated, although we may choose to characterise the register of the situation as a whole by building in both strands. (Thibault, 1987: 620-621)

Ideology is a higher level of context that, according to Eggins (2004), impacts on each of the levels of context (Field, Tenor, Mode), and through them is realised in linguistic choices, as Eggins (2004: 350) describes next. The impact of ideology on field relates to how the text encodes such ideational meanings as who initiates, what the kinds of actions are, who responds to those actions and how. The impact of ideology on tenor relates to how the text encodes such interpersonal meanings as how the writer relates to the reader, how typical/likely experiences are and who is the core participant being argued about. “The impact of ideology on mode relates to how the text encodes such textual meanings as what information is taken as ‘given’ and what is not, and what distance is constructed between reader and writer and between writer and event. Ideology impacts at the level of genre by indicating which genre will be chosen to achieve the purpose of the text and by influencing its schematic structure” (2004: 350).

The notion of ideology plays a crucial role in the critical discourse analysis of love songs. As explained above (Section 6.1.3.) the aspects of dominance and power are fundamental in a sociological study in which a ‘mainstream’ ideology comes first. In turn, the most predominant ideology serves to spread principles to the public who, in this case, listens to the songs. Values and ideas are encoded in song lyrics and they have a strong effect on the way society construct its gender roles, as we will see in Part 4.

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### 6.3.6. The metafunctions

Eggins (2004) describes SFL as a functional-semantic approach to language which explores both how people use language in different contexts, and how language is structured for use as a semiotic system. Systemic linguistics has common ground with text grammarians and discourse analysis from a range of perspectives. Additionally, there are points of connection with areas such as sociolinguistics and ethnography, as indicated above. What is distinctive to systemic linguistics is that it seeks to develop both a theory about language as social process and an analytical methodology which permits the detailed and systematic description of language patterns. The systemic model of language explores what language is, how it works and its relation with context. “There are also a set of layers of meanings to be considered when analysing different aspects of the language system such as mood, theme, transitivity or the clause complex” (Eggins; 2004: 21).

Eggins (2004) contends that language is modelled as networks of interconnected linguistic systems from which we choose in order to make the meanings we need to achieve our communicative purposes. The product of a sequence of choices is a text and the choices realised in text are themselves the realisations of field, mode and tenor (register), cultural conventions (genre) and ideological positions. “Language is thus modelled not just as a resource embedded in a social and cultural context, but as a resource through whose use we are continually constructing, maintaining and defining what constitutes appropriate meanings in possible contexts in our culture” (2004: 327). In Eggins’s (2004: 328) opinion, the essential distinguishing characteristic of the SFL model is that it sets up a realisational relationship extending all the way from the most abstract levels of context (ideology) through to the very concrete words, structures, sounds and graphology of text. This realisational relationship can be read in both a *predictive* and a *deductive* direction. That is to say, given the specification of context, we can predict the

linguistic choices which will characterise a text or, from the linguistic choices in a text, we can deduce the context within which it was produced.

Regarding text analysis, Eggins (2004) pinpoints two pairs of terms that can be used to clarify the aims and scope of systemic text analysis. Firstly, we can contrast the *interpretation* and the *explanation* of text. Secondly, we can distinguish between the *understanding* of a text and its *evaluation*. According to Eggins (2004), traditional approaches to the study of literary texts are interpretative. Students learn to read a text and then argue about the meanings the author might make. “From a systemic perspective, however, text analysis is an explanatory activity” (Eggins, 2004: 328). The systemic analysis aims to uncover and state *how* a text means (explanatory), not *what* the text means (interpretative). Halliday & Matthiessen (2014) represent the distinction between the understanding and the evaluation of a text with the lowest level (understanding) involving the use of linguistic analysis to show how and why, the text means what it does. This level should always be attainable given an appropriate functional grammar of text as an analytical tool. Halliday & Matthiessen (2014) suggest that a more ambitious goal in text analysis is to be able to contribute to an evaluation of the text, that is, in what respects it succeeds or fails.

To finish, the SFL model of language in social context recognises three general social functions we use language for (Halliday, 1978: 113):

- (i) *Interpersonal*: to enact our social relationships. Its most important system is Mood.
- (ii) *Ideational*: to represent our experience to each other. Its main system is Transitivity.
- (iii) *Textual*: to organise our enactments and representations as meaningful text. Its most important system is Theme.

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As social discourse unfolds, these three metafunctions of language are interrelated, so that they can achieve all three functions simultaneously. Eggins (2004: 111) states that language is structured non-arbitrarily to make three kinds of meanings, which are the ones that matter in any situation. This thesis is mainly concerned with the textual function to develop the notion of *Theme* and with the ideational one to explain Transitivity. Theme and Transitivity play a major role in the analysis of songs and their literature will be discussed in more depth. On the contrary, Mood will not be reviewed as it has more to do with the personal experience of the listener and subjectivity.

### **6.3.7. The concept of theme**

Once the whole contextual framework of language has been described in SFL terms, in the remainder of Part 2, we are going to proceed to explain it through linguistic analysis. Theme is a feature of the clause and its analysis is context-independent. However, as Thompson (2013) states, to understand its textual function it is necessary to analyse it within the text in which it occurs, where it has an “explicative” value. The role of Theme in the organisation of the discourse can only be appreciated when analysing the Themes in coherent discourse. Thompson (2013: 145) explains that when we look at a language from the point of view of the textual metafunction, we are trying to see how speakers constantly construct and organise their messages so that it makes them fit smoothly into the language event (e.g. a conversation or a newspaper article). In accordance with Grimes (1975), every clause, sentence, paragraph, episode and discourse is organised around a particular element that is taken as its point of departure, that is, the Theme. “By means of Theme, the speaker presents what they want to say from a particular perspective” (Grimes, 1975: 323). The text will tell us why the speaker/writer has chosen a particular Theme in a given sentence.

Thematisation, then, does not relate to the way individual components are expressed but to the structuring of the clause itself; the order in which the elements appear

in the clause. The Theme of the clause is simply the first element of the clause with content (not necessarily the subject). “When choosing the starting point for a clause — the constituent that appears in first position — co-operative speakers select something which will make it easier for their hearers to ‘hook’ this clause on to what has already been said” (Thompson, 2013: 146). Like Grimmes (1975), Halliday & Matthiessen (2014: 83) also describe the grammatical function Theme “as the element of clause structure which serves as the point of departure of the message”. But Eggins (2004) disagrees with this statement because it makes it hard to distinguish Theme from Subject. She prefers to keep to the idea of Theme as “the starting-point for the message”, or “what locates and orients the clause within its context” (Halliday & Matthiessen, 2014: 89). As Eggins (2004) rightly indicates, although the functional definition of Theme is presumed to be universally valid (i.e. all languages recognise some clause elements as Theme), the identification criteria are only true for English (Theme is realised through initial position), where word order plays a significant role in the grammar. In other languages, like Tagalog or Japanese, Theme can occur in other positions in the clause (Eggins, 2004: 300). As we typically depart from places with which we are familiar, Theme typically contains information that has already been mentioned somewhere in the text or that is familiar from the context. Thompson (2013: 147) proposes the following example from a newspaper report of an exhibition on industrial history, to illustrate the concept of Theme (underlined), which changes if the components of the sentence are reordered:

1. For centuries, yellow canaries have been used to ‘test’ the air in mining.

(Adjunct) It starts from the historical perspective

2. Yellow canaries have been used to ‘test’ the air in mining for centuries.

Miners have used yellow canaries to ‘test’ the air for centuries.

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In examples 1 and 2, both ‘yellow canaries’ and ‘miners’ might be read as indicating that both will be the main topic of the article this sentence belongs to rather than just examples of the interesting things dealt with in the exhibition.

3. *In mining, yellow canaries have been used to ‘test’ the air for centuries.*

It suggests even more strongly a restricted starting point.

4. *To ‘test’ the air in mining, yellow canaries have been used for centuries.*

*The air has been ‘tested’ in mining for centuries by using yellow canaries.*

The last two themes, in examples 3 and 4, are very restricted as starting points in this context, and would be more likely to occur later in the article rather than at the beginning.

According to Thomposon (2013), the comparison of the different versions underlines the fact that, although each refers to the same state of affairs, they are, by no means, interchangeable. That is, “the different choice of Theme has contributed to making a different meaning” (2013:147).

Martin (1992), notes that Halliday & Matthiessen (2014) carefully distinguish Theme from *Rheme* (the part in which the Theme is developed) in the English clause. Since we typically depart from the familiar to head towards the unfamiliar, the Rheme typically contains unfamiliar, or ‘new’, information. The identification criteria for the Rheme are simple: everything that is not the Theme (the rest of the clause). Thus, once the Theme in a clause is identified, the Rheme is easy to detect and “the two parts together constitute a message” (Halliday & Matthiessen, 2014: 88). It is necessary to determine the Theme/Rheme boundary in the clause as well as how many of the clause’s constituents belong in the Theme, and how many in the Rheme, as Eggins (2004) contemplates. Matthiessen (1992), following Halliday, characterises the Theme-Rheme structure using the metaphor of the textual wave: the *thematic organisation* is concerned with the construction of the message as a communicative event consisting of a “thematic peak of

prominence followed by one trough of a rhematic non-prominence”, (Matthiessen, 1992: 42).

Lavid et al. (2010: 294) consider that, similarly to English, the thematic prominence is achieved in Spanish by foregrounding some clausal material as the point of departure for the message (the Thematic field), while the rest of the elements which follow become rhematic.<sup>54</sup> It is worth pointing out that, although both Theme and Rheme seem to be complementary divisions of the English clause (and necessary for its configuration as a message), the focus of attention in the SF literature is mainly on Theme. The notion of Rheme has raised much less interest to the point of being considered disposable by some scholars (see Fawcett 2003). Theme will also be reviewed in the analysis of lyrics because its study may help identify the prominence of certain fronted topics that are repeated and therefore relevant to the message that certain songs intend to convey. These are some examples of thematic structures (underlined) borrowed from the corpus of songs examined in this project:

*It's just you I'm thinking of; That's how it's got to feel; For bliss is what your kiss is, That's what I wake up each day for; one of these days these boots are gonna walk all over you; Que amante siempre te adoraré; ramito de violetas que luzca en el ojal; anoche soñé contigo; porque con la mirada tú me pusiste un telegrama, en mis discos pueden ver mi corazón tal como es, etc.*<sup>55</sup>

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<sup>54</sup> Although in Spanish there may be differences regarding sentence order and structure, the theory used for the thematic analysis here is the English one given that the already-existing Spanish description is based on the same terms.

<sup>55</sup> *Lover, I'll always adore you; posy of violets shown in my buttonhole; last night I dreamt about you; because with your look you sent me a telegram; in my records you can see my heart just as it is.*



## **Part 2. Theoretical Background**

### **7. Transitivity**

In the SFL account, “the ideational metafunction (meanings about how we represent reality in language) involves two components: that of experiential meaning in the clause and that of the logical meaning between clauses in the clause complexes” (Eggins, 2004: 206). Owing to its significance in the analysis of songs, this thesis is only concerned with the experiential meaning that is expressed through Transitivity, as the major system of the ideational metafunction (extensively expounded in this section). In consonance with Eggins, “Transitivity choices will be then related to the contextual dimension of Field, with the choice of process types and participant roles seen as ‘realising interactants’ encoding of their experiential reality: the world of actions, relations, participants and circumstances that give content to their talk” (Eggins, 2004: 206). Halliday & Matthiessen (2014), Halliday & Matthiessen (2006) and Thompson (2013) are the main theoretical sources used to elaborate this section.

#### **7.1. The experiential metafunction**

Following Eggins (2004), when we look at the experiential metafunction, we are looking at the grammar of the clause as *representation*: “we find there is one major system of grammatical choice involved in this kind of meaning: the system of Transitivity or process type” (Eggins, 2004: 213). Thompson (2013) points out that, besides using language to interact with people, we also use it to talk about the external world (events, qualities, etc.) or our internal world (thoughts, beliefs, feelings, etc.).

When we look at how language works from this perspective, we are focusing on the propositional content of a message rather than the purpose for which the speaker has uttered it. From the experiential perspective, language comprises a set of resources for referring to entities in the world and the ways in which they act on or relate to each other. At the simplest level, language reflects our view of the world as consisting of ‘goings-on’

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(verbs) involving things (nouns) which may have attributes (adjectives) and which go on against background details of place, time, manner, etcetera (adverbials). By using functional labels (i.e. labels indicating the role played by each element of the representation), we can express what we have said about the ‘content’ of clauses in terms of processes involving participants in certain circumstances (Thompson, 2013: 91-92).

This idea is described in this example from the song *Softly Softly* by Ruby Murray (1955):

<i>You</i>	<i>touch</i>	<i>my lips</i>	<i>so tenderly</i>
Participant	Process	Participant	circumstance

Halliday & Matthiessen (2006) also propose their own perspective on the experiential metafunction. In their opinion, the basic component of all experience is change because when something changes, it projects itself on to our consciousness. This may be something in the external environment (Thompson also includes the ‘internal world’, see above). Halliday & Matthiessen (2006) discuss that grammar construes this experience of change in the form of a process configuration: the fundamental element of grammar is a clause and the clause presents the parameters within which processes may unfold. “The grammar does this by deconstructing the process into component parts of three kinds: first, the process itself, secondly certain entities construed as participants in the process, and thirdly, other phenomena that are associated with the process circumstantially. In turn, the grammar sets up classes of process, participants and circumstances” (Halliday & Matthiessen, 2006: 512).

### 7.2. Processes and participants

Downing & Locke (2006) describe the experiential metafunction in much the same terms, and argue that language enables us to conceptualise our external and internal world. The clause is the most significant grammatical unit that permits to encode our mental

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picture of both worlds. “In this mental picture we can think of a clause as being the linguistic expression of a pattern of experience, conceptualised as a situation type”. (Downing & Locke, 2006: 110-111). ‘Situation type’ is used to refer to the conceptualisation of experience, as opposed to the ‘context of situation’ (see Section 6.3.3.). Downing & Locke (2006), also state that as language users, we are usually interested in participants and in the qualities we ascribe to them. That is, in their attributes (category included by these authors). They affirm that people want to know what participants do, say and feel as well as the circumstances in which these happenings take place. The semantic framework for a situation, therefore, consists of the following components (Downing & Locke, 2006: 123):

1. The **process** can be a state, an action, a change of state, a climatic phenomenon, an event, a process of saying, behaving or simply existing.
2. The **participants** involved in the situation can be people, objects or abstractions functioning as Agent of the action or being affected by it, benefit from it or receive its effects.
3. The **attributes** ascribed to participants either identify or characterise the entity, or state its location in space or time.
4. The **circumstantial roles associated to the process** are typically optional and include expressions of time, place, manner, means, cause, condition, concession, accompaniment and role.

Following Thompson (2013), processes are the core of the clause from the experiential perspective. The Process is typically expressed by the verb or verbal group (VG) in the clause.<sup>56</sup> In some cases, for instance with phrasal verbs, “the Process can

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<sup>56</sup> A difference is established between *process* with “p” (i.e. clauses) and *Process* with “P”, (i.e. verbal

include another constituent apart from the verbal group proper. The particle of phrasal verbs is usually analysed as expressing part of the Process” (Thompson, 2013: 92). Thompson notes that from the experiential perspective, we generally focus on the main verb and ignore interpersonal elements such as auxiliary verbs. In the current thesis, auxiliary verbs are not taken into account in the analysis of processes. It is worth clarifying, as Thompson (2013) does, that Transitivity here refers to a system for describing the whole clause rather than just the Verb and its Object, like in the traditional use of the term. However, it shares with the traditional use a focus on the VG, since the type of process determines how the participants are labelled. According to Thompson (2013: 94), “in deciding what types of process to recognise, we resort to a combination of common sense (to distinguish the different kinds of ‘goings-on’ we can identify) and grammar (to confirm that these intuitive differences are reflected in the language)”. The author argues that every major clause normally includes, at least, one participant realised by a nominal group. This is usually Subject and there can be up to two other participants (Complements, in interpersonal terms). Sometimes, a participant may not be explicitly mentioned but is understood as part of the experiential meaning, and with a small group of processes (such as those relating to weather) there may be no participant. Circumstances are often optional and typically realised by adverbial groups or prepositional phrases (Adjuncts in interpersonal terms). In keeping with what Thompson (2013) indicates, conjunctive and modal Adjuncts do not contribute to the experiential meaning of the clause and will be left out of the transitivity analysis of the song lyrics. We need to set up categories that are detailed enough to make us feel that we have captured something important about the experiential meaning. “A ‘relatively’ small number of types of process can be identified and they each have their own types of participants. There is broad

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agreement that most of the processes do fall into fairly easily identifiable groups that represent the ways in which we categorise the goings-on around us” (Thompson, 2013: 89). The next review of Hallidayan processes follows Thompson’s approach (2013: Section 5.2.), which highlights that, as with any linguistic categories, some cases will fall more neatly into a category than others.

### 7.2.1. Material Processes: *processes of doing and happening*

This type of process forms the largest and most diverse category in transitivity involving physical actions: *running, cooking, throwing, sitting down*, etc. The ‘doer’ of this type of action is called the Actor: any material process has an Actor, even though the Actor may not actually be mentioned in the clause. Material processes can be divided into those which represent the action as involving only the Actor, and those which also affect or are ‘being done to’ another participant. This second participant is called the Goal, since the action is directed at this participant. The Actor may be human and the Goal inanimate/abstract or vice versa. One important grouping separates processes which bring Goals into existence (Creative) from those which are ‘done to’ existing Goals (Transformative). For example:

I’ve just made *the Christmas puddings*. (Creative)

My mum never eats *Christmas pudding*. (Transformative)

One important grouping separates processes according to whether the process is intentional or involuntary. With involuntary processes, the Actor (underlined below) often seems like a Goal in some respects (and in fact there is usually no Goal):

She tripped over the step;

The car accelerated

These are less prototypical examples of material processes because, if we want to find out about the events encoded in clauses of this kind, it is more appropriate to ask

‘What happened to her?’ rather than ‘What did she do?’ The process here appears to affect the Actor. Halliday & Matthiessen (2014: 225-234) contend that a material clause represents a happening when the actor itself is the only participant inherent in the process and affected by the outcome. In traditional terminology it is called **intransitive** material clause (e.g.: *The lion* [actor] *sprang* [material process]). Alternatively, the unfolding of the process may extend to another participant, the Goal. The outcome is registered on the Goal rather than on the Actor. Such a material clause represents a doing and we call it **transitive**. For example: *The lion* (Actor) *caught* (material process) *the tourist* (Goal). The nature of the outcome affecting the Actor of an intransitive clause and the Goal of a transitive one is the general criterion for recognising *creative* and *transformative* material clauses. In ‘creative’ clauses the Goal is construed as being brought into existence as the process unfolds. There is no separate element in the clause representing the outcome. The outcome is the coming into existence of the Actor (intransitive) and the Goal (transitive). That is, a participant itself. The Process is realised by verbs like *create*, *produce*, *build*, *write*, *paint*, *bake*, and so on. In ‘transformative’ clauses, the pre-existing Actor or Goal is construed as being transformed as the process unfolds. The outcome is the change of some aspect of an already existing Actor (intransitive) or Goal (transitive). Therefore, while *she painted a portrait of the artist* is ‘creative’ (the outcome is the creation of the portrait), *she painted the house red* is ‘transformative’ because the outcome is the transformation of the colour of the house. ‘Turning out’, ‘sending back’, ‘keeping’ and ‘using’ are examples of processes of transformation.

As said above all material processes have an Actor, but the actor may not appear explicitly in the clause (for example in the passive voice): “The oil *is added* drop by drop”. In this case, the participant at which the process is directed is still coded as Goal, because

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its semantic relationship to the process has not changed. In passive material process clauses, then, the Goal is Subject.

### 7.2.2. Mental processes: *processes of sensing*

There are clear differences between something that goes on in the external world, and something that happens in the internal world of the mind. There are many verbs which refer to these mental processes of thinking, imagining, liking, wanting, seeing, etc. The terms *Senser* and *Phenomenon* are the appropriate labels to refer to the participants in these clauses:

<i>I</i>	<i>hear</i>	<i>your name</i>	<i>in certain circles</i>
Senser	Process: Mental	Phenomenon	Circumstance

Example from the song *Missing You* (John Waite, 1984)

The person in whose mind the mental process occurs is not really ‘acting’. The person is undergoing the process (hearing) that is not really ‘directed at’ the phenomenon. It is the voice which triggers the mental process of hearing.

Halliday & Matthiessen (2014: Section 5.3.3.) outline five properties that differentiate mental from material processes and that help us understand this area of language:

1. Mental processes always involve, at least, one human participant who has the mind in which the process occurs. Even if an inanimate participant is represented as undergoing a mental process a degree of ‘humanness’ is bestowed on that participant by its involvement in the process. For instance: ‘We used to have a car *that didn’t like cold weather*’.
2. The kind of entity that can fill the role of the other participant in a mental process (the Phenomenon) is less restricted than the entities which can act as

participants in a material process. It can be a person, a concrete object, an abstraction or even a fact. Facts can be sensed (perceived or felt) but they cannot do anything or have anything done to them. An example of a mental process with a 'fact' is: 'Girl, you just don't realise *what you do to me*'.

3. Mental processes can project. But the projected clause is not labelled as a participant. Thompson (2013: 121) explains that since facts are embedded clauses, it can be hard to distinguish them from projections (which are not labelled as Phenomenon). Perception and emotion processes involve existing phenomena. This is an example of a mental process with projection: 'I always dreamed *I'd find the perfect lover*'.
4. Tense: for material processes, the most natural present tense is the continuous form whereas for mental processes the most natural present tense is the simple form.
5. Mental processes need a different type of question from that used to probe core examples of material processes. In order to decide whether a question is appropriate or not, Halliday & Matthiessen (2014) identify three sub-categories of mental processes: **emotion** (processes of feeling); **cognition** (processes of deciding, knowing, understanding, etc.); and **perception** (sensing, hearing, etc.). To these ones, Thompson (2013) adds **desideration**, which is the technical term for 'wanting'. The sub-categories have different patterns of use and one of the most striking ones is *reversibility*. Some mental processes are 'reversible'. That is, it is equally possible to have the Subject role filled either by the human participant, in whose mind the process occurs, or by the phenomenon which triggers the process. With material processes, the second participant, the Goal, can be the Subject, but only in a passive clause. With



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mental processes, this constraint does not always apply, as it happens most easily with mental processes of emotion. For example:

<i>The news</i>	<u><i>puzzled</i></u>	<i>her</i>
Phenomenon/Subject	Material process	Senser

<i>She</i>	<u><i>heard</i></u>	<i>the news</i>
Senser/subject	Mental process	Phenomenon

### 7.2.3. Relational processes: *processes of being*

According to Halliday & Matthiessen (2014: 259), if material processes are those of doing, and mental those of sensing, the third main type, relational, can be describe as those processes of being. Downing & Locke (2006: 125) also define them as processes of ‘being’ or ‘becoming’ in which participants are characterised, identified, or situated circumstantially (*be, seem, become, turn...*). However, Halliday & Matthiessen (2014) point out that, as the term ‘relational’ suggests, this is not ‘being’ in the sense of existing (There is a related, but distinct, category of existential processes, [see Section 7.2.6.]). In relational clauses, there are two parts to the ‘being’: something is being said to ‘be’ something else. In other words, a relation is being set up between two separate entities.

Halliday & Matthiessen (2014: 263) distinguish two basic types of relational process, **identifying** and **attributive**. The two participants of the attributive relational process are the Carrier (entity which ‘carries’ the attribute) and the Attribute. For example:

<i>We</i>	<u><i>were</i></u>	<i>young and wild and free</i>
Carrier	Process: rel., attrib.	Attribute

Example of attributive process from the song *Heaven* (Bryan Adams, 1985)

<i>Tú</i>	<i>eres</i>	<i>lo más lindo de mi vida</i>
Carrier	Process: rel., attrib.	Attribute

Example of identifying process from the song *Corazón contento* (Marisol, 1969)<sup>57</sup>

The function of the identifying process is to identify one entity in terms of another. The more general category is the Value, while the more specific embodiment is the Token. Thompson (2013) indicates that the key test to distinguish these two types of relational processes is reversibility — identifying clauses are reversible, whereas attributive clauses are not. Each type also has other typical features that help distinguish them:

1. If the second participant is an adjective ('stale', 'uneasy', etc.), it must be an Attribute and the process must be attributive rather than identifying.
2. If the second participant is a nominal group, you can often decide according to definiteness: an Attribute is typically indefinite (i.e. the noun is a common noun), whereas, in an identifying clause, both nominal groups are typically definite.
3. In some cases, the two types of processes can be probed by questions: 'what is X (the carrier) like?' probes for attributive processes, whereas 'What/Which/Who is X (the Identified)?' probes for identifying processes.

Halliday & Matthiessen (2014) contend that adjectives, participles and nouns serving as Attribute of relational processes of emotion, desideration and cognition agnate with 'mental' process clauses.<sup>58</sup> That is, there is a relation or equivalence in meaning. For instance: frighten/scare (Mental) relate to frightening/scary (Relational-Attributive). Therefore, there is overlap between 'mental' and 'relational' clauses, and some clauses such as *I was scared*, could be interpreted either way.

<sup>57</sup> *You are the sweetheart of my life.*

<sup>58</sup> Agnation is a term introduced into linguistics by Gleason (1965: 199) and it means that explaining something consists not in stating how it is structured but in showing how it is related to other things: its pattern of systemic relationships.

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“The three principal types of processes in the English clause”, to quote Halliday & Matthiessen (2014: 300) have been discussed above. Apart from this threefold categorisation of processes, Halliday & Matthiessen (2014) also recognise three subsidiary process types; “further categories located at the three boundaries not so clearly set apart, but recognisable” (2014: 300): **verbal** (on the borderline of ‘mental’ and ‘relational’); **behavioural** (on the borderline between ‘material’ and ‘mental’; and **existential** (on the borderline between the ‘relational’ and the ‘material’). Thompson (2013) describes them as follows.

### 7.2.4. Verbal processes: *processes of saying*

They are intermediate between mental and material processes: saying something is a physical action that reflects mental operations. At one extreme, a verbal process can be represented as fitting easily into a series of material processes: “He kicked, bit, *screamed abuse*, and finally collapsed in a furious heap”. At the other, a message can be represented as being formulated entirely in the mind (the process will be mental): “‘Why can’t people be both flexible and efficient?’ *thought Evelyn*”. Various aspects of the physical action or the mental purpose may be encoded in the verb. For instance, ‘scream’ indicates something about the speaker’s volume, whilst ‘promise’ is indicative of something about the speaker’s intention. The Sayer is the participant that is involved in any verbal process. Typically the Sayer is human, but messages can be represented as conveyed by other types of Sayer as well: “*One report* says a man was seen running from the house after the shooting”. The Sayer does not need to be explicitly mentioned in the clause: “I was reproached for not noticing anything”. Another participant that may be involved, also typically human, is the Receiver: the participant to whom the saying is addressed: “‘You are very sure of yourself’, she *admonished him*, gently”. The Receiver often appears in a prepositional phrase: “I explained *to her* what it meant”. In certain cases, the verbal

process may be directed at, rather than addressed to, another participant that is called the Target, not necessarily human: “The report sharply criticises *Lilly’s quality-control procedures*”. The other kind of participant that may appear in a verbal process, apart from the people talking, is the message itself. The message can be a nominal group functioning as a participant in the process, and is called Verbiage:

<i>You</i>	<i>tell</i>	<i>me</i>	<i>that you're having my baby</i>
Sayer	Process: verbal	Receiver	Verbiage

Example from the song *Everything She Wants* (Wham!, 1985)

<i>our kids</i>	<i>ask</i>	<i>how it came about</i>
Sayer	Process: verbal	Verbiage

Example from the song *Blame It On the Bossa Nova* (Eydie Gorme, 1963)

### 7.2.5. Behavioural processes

The meanings they realise are mid-way between material and mental processes. Behaviourals are processes which “relate to specifically human psychological and physiological behaviours, and actions that have to be experienced by a conscious being”, (Eggins, 2004: 233). Considering this close relationship with mental processes, Thompson (2013) states that some behaviourals allow us to distinguish between purely mental processes and the outward physical signs of those processes. For instance, many mental perception processes have paired processes that express a conscious physical act involved in perception: ‘see’ (mental) and ‘watch’, ‘look’, etc. (behavioural); ‘hear’ (mental) and ‘listen’ (behavioural) and so on. Halliday & Matthiessen (2014: 302) also include verbs referring to actions which reflect mental states: ‘laugh’, ‘cry’, ‘sob’, ‘frown’, etc. According to Thompson (2013), the majority of behaviourals have only one participant: the human Behaver that is typically a conscious being: “**He** stared in amazement as she leapt through the window”. In some clauses there may be another participant functioning

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as Complement (the Range or Behaviour), which is not a real participant but merely adds specification to the process (it is the Scope of the process –term introduced by Haliday and Matthiessen [2014] for ‘material’ clauses). In Eggin’s (2004: 234) words, the Behaviour is “a restatement of the process”:

<i>You</i>	<u><i>can smile</i></u>	<i>every smile</i>
Behaver	Process: Behavioural	Range/Behaviour

Example from the song *Save the Last Dance for Me* (The Drifters, 1960)

If there is another participant which is not a restatement of the process, it is the Phenomenon:

<i>We</i>	<u><i>can watch</i></u>	<i>the early movie</i>
Behaver	Process: Behavioural	Phenomenon

Example from the song *Da Ya Think I’m Sexy* (Rod Stewart, 1979)

Another characteristic of behaviourals is that, although they display many features of mental processes, the process functions more like one of ‘doing’ than one of ‘thinking’ or ‘feeling’. The evidence for this is that the unmarked present tense for behaviourals is the present continuous, as it is for materials. For this reason, in this study, behaviourals are analysed separately (as a ‘sub-group’ of material processes) but considered and classified as material.

### 7.2.6. Existential processes

This process type can almost be defined in negative terms: it expresses the mere existence of an entity without predicating anything else. They are normally recognisable because the Subject is ‘there’ (e.g.: “There are some things you need to know”). The word ‘there’ is needed as Subject, but it has no experiential meaning and its function is to avoid

the need for, or the possibility of a second participant in the clause. Frequently, an existential clause contains a distinct circumstantial element of time or place, as in:

<i>Once upon a time</i>	<i>there was</i>	<i>light</i>	<i>in my life</i>
	Process	Existent: event	

Example from the song *Total Eclipse of the Heart* (Bonnie Tyler, 1983)

According to Halliday & Matthiessen (2014: 309), that object or event which is being said to exist is labelled, ‘Existent’, which is the only participant in such clauses. Existential processes are clearly related to relational processes, but they also have links with material processes of the ‘happen’ type.

The present thesis will mainly be focused on material and mental processes (behavioural and relational to a lesser extent) for the analysis of the song lyrics since they are the most relevant to prove the initial hypotheses. The other processes have been described as it is important to recognise them all in order to be able to identify the ones we are really interested in.

### 7.3. Circumstances

Thompson (2013) argues that circumstances (realised by circumstantial Adjuncts), essentially encode the background against which the process takes place. There are a few well-established categories of circumstance that correspond to our intuitions about the kinds of background conditions that recur: time, place and manner. The most familiar categories of circumstance are place and time which can be seen in terms of either points or lines: location, or point, in time (‘When?’) and space (‘Where?’); and extent, or line, in time (duration— ‘How long?/often?’) and space (‘How far?’). Another familiar category is manner (the ‘How?’) but the category also includes means (‘With what?/ By what means?’) and comparison (‘What...like?’). The category of cause includes reason, purpose

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and behalf. Closely related to cause is the category of contingency: condition and concession. Other circumstantials are accompaniment, role (that includes the sub-category of product), and finally matter and angle. Many circumstantials (in particular those realised by prepositional groups), can be seen as clauses that did not quite make it to full clausehood and have been sucked into a minor supporting role in another clause. Halliday & Matthiessen (2014: Section 5.6.3.1) describe a preposition as a ‘minor process’, a kind of ‘mini-verb’.

### 7.4. Special cases of processes

Transitivity analysis sometimes is complex to undertake and additional considerations should be made. This section aims to pinpoint these peculiarities of transitivity before approaching the analysis. It is important to note that transitivity analysis, in the terms set out above, “can tell us about how texts work and it is a useful way into exploring the meanings” (Thompson, 2013). However, it should be borne in mind that transitivity is blind to certain elements which have an interpersonal and/or textual function only, and are not separately labelled here. For instance, modal verbs like ‘can’ are simply included with the process, whereas Mood Adjuncts like ‘of course’ and conjunctions like ‘but’ are left unlabelled.<sup>59</sup> For this reason, modal verbs and mood adjuncts are not included in the transitivity analysis carried out in this thesis.

Regarding processes, in a sense, material is the default transitivity category: “if a process cannot be assigned to any of the other categories following the criteria described above, it is probably material” (Thompson, 2013: 120). The author states that it is usually possible to assign blended processes to one of the categories as the dominant meaning. For instance, a type of blending that occurs frequently is one where the relational (‘state’)

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<sup>59</sup> According to Thompson (2013), Mood Adjuncts are a group of Modal Adjuncts closely related to the Finite in the verbal group, and express meanings associated with tense, polarity and modality. Because of this connection to the meanings associated with the Mood, they are called Mood Adjuncts. They provide additional information on likelihood, usuality, etc. Some examples are *probably*, *usually*, *actually*, etc.

meaning is dominant but the wording brings in a material ('action') process colouring: "Hope Street *runs* between the two cathedrals" (Thompson, 2013: 120). An advantage of the blend is that it can give a more dynamic and thus more appealing feel to the description of the location. Similarly, many cognitive mental processes are expressed in material terms; for instance, 'grasp', 'take in', 'reach a decision'. These are 'dead metaphors' (see Section 7.8.1.), but in comparison with 'understand', 'think' or 'decide' they still preserve some of their original material force, and allow a speaker to represent cognition as drama. As for mental processes, it is worth pointing out that "emotional states and reactions can be represented either as mental processes of emotion or as attributes" (Eggins, 2004: 122). For instance "I like her" and "I am very fond of her" are close in meaning, but only the first is expressed as a mental process. In some cases, the line is not always clear, especially with past participle forms that could be passives or adjectives. For instance, "I was annoyed" is an attributive relational process, whereas "I was annoyed by her insolence" is a mental process (compare "Her insolence annoyed me"). Thompson (2013) recommends marking cases like 'fond' or 'annoyed' as "Attribute: emotion" to consider them both mental processes of emotion.

### 7.5. Catenatives and phasing events

Another tricky aspect of transitivity has to do with processes in *verbal group complexes*. According to Downing & Locke (2006), verbal groups (VGs), which are in a dependency relationship, express events that occur in chain-like sequences and are described by the semantic notion of *phase*. Like lexical auxiliaries, these verbs have the ability to form chained sequences of non-finite constructions as in: *Those pears don't seem to be getting eaten*. As noted in Downing & Locke (2006: 332), there are verbal groups that can, in many cases, be interpreted semantically as one complex or phased processes, realised by two VGs, (the second dependent on the first). The first VG in a phased



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structure is often a **catenative verb** which may be finite (*started, happened*), or non-finite (*having kept on*) and which cannot have an operator. The second VG is always non-finite, the form of the verb being controlled by the first. Following Downing & Locke (2006), the “catenating verbs” which can function as the first verb in the phased VGs include:

- *+to-infinitive*: appear to, chance to, come to, fail to, get to, happen to, help to, hesitate to, manage to, prove to, regret to, seem to, tend to, try to, turn out to, venture to;
- *+ing*: keep (on), go on, carry on;
- *+to-infinitive or -ing*: begin, start, get, cease, stop;
- *get+ V-en* (the get-passive);
- *help + to-infinitive or bare infinitive*.

And the non-finite forms are:

<i>To-infinitive</i>	<i>He tried to kill the snakes</i>
<i>-ing form</i>	<i>He went on killing the snakes</i>
<i>To-inf./-ing</i>	<i>He began to kill the snakes</i>
<i>To-inf./bare inf.</i>	<i>He helped kill/to kill the snakes</i>
<i>-en</i>	<i>He got killed by a snake</i>

Downing & Locke (2006: 108) argue that catenatives reflect the way that the verb can link recursively with other catenatives to form a chain. Thompson (2013: 128) advocates that if hesitating over which Process to label when there are two or more verbs in a group, it is the final verb in the complex that expresses the process. For instance, in “This *tends to be* the mark of a rather literary style”, ‘be’ will be relational identifying, and in “Immediately she *began to scream*”, ‘scream’ will be behavioural. The function of the first verb is to modify the Process in some way: ‘tends’ is related to modality and ‘began’ is related to the unfolding of the process (starting, continuing). If there are three verbs in a

VG (e.g.: *The city seems to be going to be allowed to retain its Circus much as it is*), the Process is expressed by the third verb. In accordance with Downing & Locke (2006), the Process expressed by these phased Verbal Group complexes is deemed to be realised by a single subject in two or more phases. Downing & Locke (2006) classify the types of phase in terms of the meaning of the first verb, which can express the aspectual meaning of:

1. **Initiation:** *She started to cry. She started crying*
2. **Continuation:** *He went on to talk about his future plans. He went on talking for hours*
3. **Termination:** *He will end up resigning*
4. **Appearing or becoming real:** *The sky seemed to get darker*
5. **Attempting, succeeding, failing, helping:** *We managed to find the key*
6. **Manner or attitude:** *He's only pretending to be deaf* (= acting as of deaf)
7. **Chance and tendency:** *She happened to notice the number-plate* (=noticed by chance)

Phasing events will be taken into account whilst carrying out the analysis of songs in this thesis. Some examples are: *My mind fails to understand; I start fallin' back in love with you; I just can't seem to drink you off my mind*, and so on.

Note that the meanings expressed by 'want to + INF' clauses —what Downing and Locke (2006) call the “want verbs” (including *want, like, love, dislike, prefer, hate, can't bear, wish, arrange*)—, are considered and counted in this thesis as two differentiated processes: the one expressed by 'want', and the action described by the infinitive form that follows.

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### 7.6. Causation

Thompson (2013) also recounts the expressions of *causation*, in which he includes the verbs ‘drive’, ‘force’ and ‘make’. At first sight “they look like material processes (as a matter of fact they are classified as material processes in the analysis of songs) but if we analyse them as such, it is not easy to decide what labels to assign to the other elements in the clause” (Thompson, 2013: 129). In the corpus we can find examples such as:

“Girl, you *drive* me crazy” (*Disco Lady*. Johnnie Taylor, 1976)

<i>Girl</i>	<i>You</i>	<i>drive</i>	<i>me</i>	<i>crazy</i>
	Attributor	Process: rel, attrib	Carrier	Attribute

“I will make your whole world turn around” (*I’ll Be Your Everything*. Tommy Page, 1990)

<i>I</i>	<i>will make</i>	<i>your whole world</i>	<i>turn around</i>
Initiator	Process:-	Actor	:- material

Following Thompson’s (2013: 125) process of analysis, the first participant in the examples above is represented as by some means causing a state (‘being crazy’) or an event (‘turn around’). The best way to manage these clauses is to decide on the kind of process that is being caused, to identify the participants in that process, and then to label the ‘causer’ separately (which can be Attributor, Initiator, etc.). ‘Make’ is one of the most common verbs expressing causation as it is versatile and used in a number of different transitivity structures, as in these instances from the corpus of songs: “Nothing you could buy could **make** me tell a lie to my guy” (*My Guy*. Mary Wells, 1964); “Never gonna **make** you cry” (*Never Gonna Give You Up*. Rick Astley, 1987); “I’ll **make** your whole world turn around” (*I’ll Be Your Everything*. Tommy Page, 1990); “I can **make** your wish come true” (*Genie in a Bottle*. Christina Aguilera, 1999), etc.

On the whole, as Machin (2010: 89) points out, through the analysis of transitivity and process types, texts can be analysed to show how people are represented as behaving and who was shown as being active and who as passive. Thanks to Halliday & Matthiessen's (2014) observations on how action, thinking, talking or just being is represented in language, we are able to more accurately approach what people do in lyrics. Context, as has been discussed up to now, is also fundamental. It is worth emphasising that the types of verbs explained in Section 7.2 are not closed categories. The meaning of a verb depends on the context in which it is used and, sometimes, their classification as mental, material, behavioural, etc. is not totally clear. A careful examination of the context of the songs will help distinguish the most ambiguous processes, although, sometimes, it is subject to different interpretations.

### 7.7. Ergativity

Thompson (2013: 139-142) reviews Halliday's approach to material processes (the ergativity analysis only applies to material processes) and confronts it with the transitivity perspective to explain the differences between them.<sup>60</sup> The transitivity approach to material processes differentiates between 'doer' (Actor) and 'done to' (Goal). But it is also possible to look at these processes from another point of view that focuses on the fact that the process may happen by itself or be caused to happen (Thompson, 2013). In functional grammar, this is called the ergative perspective. The adoption of this perspective comes from "the recognition that there is a very large class of verbs in English that shows a curious but systematic alternation between two patterns of use" (Thompson, 2013: 139). Consider the following *ad hoc* pair of examples:

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<sup>60</sup> Thompson (2013: 141) points out that the ergative analysis is not needed for mental processes since the 'Senser' label already allows reversibility (see 'Reversibility' on pages 157).

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*The government increased taxes over the years*

*Taxes increased over the years*

The transitivity analysis of these clauses is as follows:

<i>The government</i>	<i>increased</i>	<i>taxes</i>	<i>over the years</i>
Actor	Material process	Goal	Circumstance

<i>Taxes</i>	<i>increased</i>	<i>over the years</i>
Actor	Material process	Circumstance

In both cases ‘the increase’ happened to the ‘profits’. The Goal can be Subject in a passive clause (e.g.: *Taxes were increased*), but it remains Goal. In the second sentence, however, the Goal has not only changed its syntactic function to become Subject but has also changed its transitivity function to become Actor. In the ergativity analysis, Halliday & Matthiessen (2014: 336) suggest the terms **Medium** for the “medium through which the process is actualised”, and **Agent** for the participant that is represented as the “external cause”:

<i>The government</i>	<i>increased</i>	<i>taxes</i>	<i>over the years</i>
Agent	Process	Medium	Circ: Extent

<i>Taxes</i>	<i>increased</i>	<i>over the years</i>
Medium	Process	Circ: Extent

We are interested in whether the process is encoded as happening by itself or as being caused to happen. In both cases the process remains the same, but the structure varies to reflect the presence or absence of causation.

Ergativity is very close to the previously explained concept of *causation* (it means something like ‘work-doing’) and thus the clause with Agent + Medium expressed is an

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ergative clause. On the contrary, the clause with only Medium expressed is a non-ergative clause. Sometimes, ergativity and causation may overlap. With causative, there is often a separate verb such as ‘cause’ or ‘make’, and the causing is expressed in a structurally separate clause from the action that is caused. With ergatives, the distinction is expressed through the configuration of participant roles in relation to a single process (Thompson, 2013: 141).

From the transitivity perspective, “the Actor does something which may or may not affect another participant, the Goal. From the ergativity perspective, the Medium ‘hosts’ a process which may or may not be caused by another participant: the Agent” (Thompson, 2013: 141). Halliday & Matthiessen (2014) contend that all processes of any type can be usefully analysed from either perspective, but other functional grammarians (see Davidse, 1992) maintain that the two perspectives are mutually exclusive (any clause encodes either a transitive or an ergative view of the world, but not both). Ergativity approach to processes in this thesis is secondary since the accent is put on the Transitivity perspective. Ergativity is simply presented here to establish a contrast with the causative structures explained before, as in the following example from the songs in the corpus:

<i>Loneliness</i>	<i>will cause</i>	<i>my heart</i>	<i>to break</i>
Agent(1)/Initiator		Agent (2)/Actor	Process

<i>I</i>	<i>should have made</i>	<i>you</i>	<i>leave</i>	<i>your key</i>
Agent(1)/Initiator		Agent (2)/Actor	Process	Medium/Goal

To sum up this chapter, the linguistic analysis of lyrics, in which these concepts are applied (especially mental and material processes, will help explore the discourse encoded in songs in order to draw conclusions about the gender characteristics and the changes in society with respect to romance over the last sixty years.

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### **7.8. Transitivity with metaphors, similes and personification**

At this point it is worth paying special attention to the concept of metaphor (also yet to a lesser extent, to similes and personification) as it is pervasive in the corpus of song lyrics. Therefore, although not central in this thesis, Cognitive Linguistics (namely metaphor), should be revised owing to its importance in the Transitivity analysis of processes. Ungerer & Schmid (2006) claim that cognitive linguistics (similarly to functional linguistics), posits an intimate relationship between structure and function of language, and between language and more general cognitive abilities. Thus concepts expressed in words, such as ‘red’ and ‘dog’, mirror really existing properties of the world. Following Carretero (2014), cognitive linguistics emphasises the co-dependency between knowledge and language and concentrates on the way language contributes to understanding the world. Nonetheless “functional linguistics concentrates mainly on language as a means of communication. Both tendencies, which are not incompatible, show the two sides of language: communication and cognition” (Carretero, 2014: 75). Ungerer & Schmid (2006) highlight that, for cognitivists, the meaning of a lexical item is not language internal (i.e. it does not consist of its relations with other lexical items), but language external: meanings are cognitive structures, embedded in patterns of knowledge and belief. For instance, *toothbrush* is conceptualised ‘in its own way’, not in opposition to *nailbrush* or *hairbrush*.

#### **7.8.1. Metaphors (lexical vs. lexicalised)**

Lakoff & Johnson (1980) maintain that metaphor is pervasive in everyday life in language, thought and action. Our ordinary conceptual system, what we think and act, is fundamentally metaphorical in nature. Therefore, these authors argue that the way we think and experience in everyday life is very much a matter of metaphor. Since communication

is based on the same conceptual system that we use in thinking and acting, language is an important evidence for what that system is like. Lakoff & Johnson (1980: 5) state that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another”. But the very systematicity that allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept. According to Carretero (2014), from the cognitive point of view, metaphor is seen as a means whereby more abstract and intangible areas of experience can be conceptualised in terms of the familiar and concrete. Therefore, the understanding of a metaphor does not require any special pragmatic abilities, but an act of context-sensitive interpretation by the listener/hearer. Regarding context and culture (two essential concepts in this study), Lakoff & Johnson (1980: 22-23) point out that the most fundamental values in a culture are coherent with the metaphorical structure of the most fundamental concepts in the culture. Consequently, our values are not independent but deeply embedded in our culture forming a coherent system with the metaphorical concepts we live by. According to Lakoff & Johnson (1980), the preferential values are partly a matter of the subculture one lives in and partly a matter of personal values. As a matter of fact, the meaning of a metaphor may vary radically within a culture. Metaphors are conceptual in nature and they are among our principal vehicles for understanding because they play a central role in the construction of social and political reality. As the analysis in this thesis revolves around love songs, some examples of love metaphors listed by Lakoff & Johnson (1980) are provided:<sup>61</sup>

LOVE IS A PATIENT: *The marriage is dead/on the mend. Their relationship is in good shape*

LOVE IS MADNESS: *I’m crazy about her. She drives me out of my mind*

LOVE IS MAGIC: *The magic is gone. She got me hypnotised.*

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<sup>61</sup> Some of these metaphors are present in the songs gathered for this study, as will be shown later on.



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LOVE IS WAR: *She fought for him. He won her hand in marriage*

LOVE IS A PHYSICAL FORCE (electromagnetic, gravitational, etc.): *I could feel the electricity between us. There's incredible energy in their relationship*

As noted above, Lakoff & Johnson (1980) claim that most of our normal conceptual system is metaphorically structured and reflected in our literal language. That is, most concepts are partially understood in terms of other concepts. But the authors wonder about the grounding of our conceptual system and whether there are concepts that we understand directly, without metaphor. Lakoff's (1987) 'image schemas', which we form in our mind as a result of sensory experience, are some of the main sources of metaphor to understand different (and gradually more complex) experiences of the world. Lakoff (1987) suggests that image schemas might be so deeply grounded in common human experience that they constitute universal pre-linguistic cognitive structures. Metaphor is then a powerful tool for the acquisition and structure of conceptual knowledge in the brain. Metaphor involves the transfer of properties from an entity e1 (source) to another entity e2 (target) both belonging to two different cognitive domains. Therefore, we can speak about *source domain* and *target domain*. In these schemas, the 'source' is a spatial domain and the 'target' is temporal or non-physical. Here are some examples:

a) emotional states: *be in love, fall out of love...*

b) a journey and its component parts: *my life isn't getting anywhere...*

c) proximity and distance: *a close friend, a distant person, to keep one's distance...*

d) linkage and separation: *keep in touch, break family ties, stick together...*

e) front-back orientation: *look forward to the future, look back on the past...*

f) linear order: *first* (before), *second* (later)...

g) up/down orientation:

-quantity (more is up, less is down): *high number/temperature/price...*

-evaluation (good is up, bad is down): *high quality/opinion/hopes...*

-control (power is up, powerlessness is down): *high society/command...*

Some linguistic approaches restrict metaphor to the cases in which there is some degree of consciousness of the transfer of domains, as in literary metaphor.<sup>62</sup> Cognitive linguistics includes ‘conventionalised metaphors’ in which language users are normally not conscious of the transfer of domains. Already in the 1960s, Ullmann (1962) and Leech (1969) stated that conventionalised metaphors commonly belong to the following types:

- concreting (concrete source, abstract target): *the light of learning, a vicious circle*
- animistic (animate source, inanimate target): *an angry sky, killing half an hour*
- humanising (human source, non-human target): *a charming river, a friendly city*
- synaesthetic (source and target are different senses): *a warm colour, a dull sound*

Ungerer & Schmid (2006), consider the types listed by Ullmann (1962) and Leech (1969), and include examples of conventionalised metaphors in which the transfer of domains has been assumed over time, giving rise to “dead metaphors”. There are many, but for the present study the following ones are worth a review:

➤ Common pairings source-target domains:

- MONEY (source) and TIME (target): *give some time, waste time, spend time, run out of time*
- JOURNEY (source) and LIFE (target): *He knows where he is going in life. I don’t know which path to take.*

➤ Common source domain: parts of the body

- head: of department, of state, of a queue, of a bed, of a syntactic construction;
- face: of a mountain, of a building, of a watch;
- eye: of a needle, of a potato;

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<sup>62</sup> “Consciousness” is the realisation that a metaphor is being used.

## Part 2. Theoretical Background

-mouth: of a hole, of a tunnel, of a cave, of a river;

-arm: of a chair, of a coat or jacket;

-hands: of a watch or clock

-foot: of a lamp, of a bed...

-heart: of the matter, of the city...

➤ Common target domains:

- ARGUMENTS:

-Source domain: JOURNEY: *When we get to the next point.*

-Source domain: BATTLE: *She attacked every weak point in my argument.*

-Source domain: CONTAINER: *I'm tired of your empty arguments.*

-Source domain: BUILDING: *We've got a framework for a solid argument.*

- THOUGHTS, IDEAS and FEELINGS:

- Source domain: PHYSICAL ACTIONS: *The sentence was filled with emotion.*

The kind of metaphor this study focuses on is mainly lexical metaphor, i.e. the one that affects the lexico-semantics of a term. In their article, Ritchie & Zhu (2015), observe that the term 'lexical metaphor' is not to be confused with lexicalised metaphor, which refers to those metaphors whose meanings start being conventionalised and approach a new linguistic term in the lexicon of a language. In other words, the lexicalisation process of a metaphor starts when the metaphor is not understood as a metaphor any more as the new meaning starts being lexicalised. As Lakoff & Johnson (1980) explain, the last step of that lexicalisation process is the transformation of lexicalised metaphors into 'dead' metaphors (e.g.: *the head of a bed*). It is worth highlighting that lexicalised and dead metaphors in the analysis of song lyrics such as "we won't waste another tear" or "detendré para siempre el tiempo" are disregarded from the analysis.<sup>63</sup> The reason is that

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<sup>63</sup> *I'll stop time forever.*

their meaning is weathered by usage and they are no longer understood as metaphors. Thus, the approach to metaphor in this thesis affects processes in the following way: when a process (verb) acquires the meaning of another process after ‘metaphorisation’, we will talk about lexical metaphor. The type of process will change to material or mental depending on the resulting meaning. For instance, in “I’m giving you all my love” there is a metaphorisation from a material process to a mental process. “Give” is a material verb but the process is mental. As explained in Section 8.5.1, where there is a mismatch between the actual type of process and the actual meaning of the verb, the metaphor will be labelled. In this regard, verbs in the lyrics will be exhaustively examined.

As stated in Part 1 (Section 3.) what this study intends to show is that, over the decades, songs have increased in number of material processes and decreased in number of mental ones. Therefore the classification of metaphorical processes will be based on the actual process, not exclusively on the meaning of the verb. It would not make sense to consider material a song full of verbs like “to give” in mental metaphorical expressions like “give you my love / my heart”, for example. This aspect will be thoroughly expounded in Section 8.5.1.

### 7.8.2. Similes

According to O’Donoghue (2009), traditionally both metaphor and simile involve the juxtaposition of two concepts in order to enhance appreciation of one of them, differing only in the presence or absence of the word ‘like’. For instance: ‘Mary is a bulldozer’ and ‘Mary is like a bulldozer’ are likely to lead the hearer to the same kinds of judgments about Mary’s personality. Fogelin (1988) draws on the following passage in Aristotle and shares the philosopher’s opinion that, although metaphors should be taken to be elliptical similes, metaphor might have greater rhetorical force than simile in certain circumstances:

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Simile is a metaphor, differing from it only in the way that it is put; and just because it is longer it is less attractive. Besides, it does not say outright that ‘this’ is ‘that’, and therefore the hearer is less interested in the idea (Fogelin, 1988: 27).

O’Donoghue (2009: 126) notes that this traditional account assumes that metaphor and simile are not only interchangeable but entirely equivalent, and that the equation (saying that ‘this’ is ‘that’) is intrinsically more interesting than mere comparison. However, O’Donoghue (2009) aims to show that not only are corresponding metaphors and similes often very different in meaning and effect, but that, contrary to popular thought, simile can in certain circumstances be more powerful than metaphor. “Unlike metaphor, simile refers directly to encoded concepts, and the form prompts the hearer to actively consider points of comparison, which can lead to varying effects. The fact that simile is more concerned with the terms of comparison means that, for instance, more intricate analogies can suit the simile better, whilst those which intend to convey vehemence or emotive force can be more effective as metaphors” (O’Donoghue, 2009: 129).

In the present thesis, similes are considered along with metaphors. Even though the word ‘like’ or ‘como’ puts some distance between source and target like in “eres *como* una espinita que se me ha clavado en el corazón”, it is not the primary argument to separate similes and metaphors.<sup>64</sup> Relating to O’Donoghue’s (2009) views, both metaphors and similes are considered here equally powerful and emotive. And, as mentioned before, the understanding of similes—as the understanding of metaphors — does not require special pragmatic abilities, simply an act of context-sensitive interpretation by the hearer when reading/listening to the song lyrics.

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<sup>64</sup> *You are like a little thorn pricked in my heart.*

### 7.8.3. Personification

Lakoff & Johnson (1980) define personification as “an obvious ontological metaphor where the physical object is further specified as being a person”.<sup>65</sup> To put it differently, something nonhuman is seen as human allowing us to comprehend a wide variety of experiences in terms of human motivations, goals, characteristics and activities (e.g.: *life has cheated me; this fact argues against the standard theories*). Personification is a “general category that covers a very wide range of metaphors, each picking out different aspects of a person or ways of looking at a person” (Lakoff & Johnson, 1980: 34). This thesis considers cases of personification when the non-human entity is allotted romance-related characteristics or actions. For instance: *yo tuve un ruiseñor que llegó a suspirar: “para qué quiero amor, si nadie me va a amar”*; *these boots are gonna walk all over you*, etc.<sup>66</sup>

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<sup>65</sup> Our experiences with physical objects provide the basis for an extraordinary wide variety of ontological metaphors. That is to say ways of viewing events, activities, emotions, ideas, and so on, as entities and substances (Lakoff & Johnson, 1980: 25).

<sup>66</sup> *I had a nightingale that sighed: “What do I need love for if nobody is going to love me?”*

## **Part 2. Theoretical Background**

## PART 3

*Music expresses that which cannot be put into words  
and that which cannot remain silent*

— Victor Hugo

### 8. Method

In this chapter, the core of this systemic-functional study is introduced: a corpus of 240 music hits in English and Spanish, as well as the detailed explanation of the methodology employed to analyse the corpus. In the first place, the leading subject of the research, ‘love’, is introduced and justified (8.1), whilst the second part of this chapter (8.2) is dedicated to the data and corpus description. The third section (8.3) details the procedure and the selection of variables, whereas the fourth part (8.4) includes the documentary sources as well as the difficulties that arose during the data gathering. Finally, in (8.5), the criteria for the transitivity analysis of the songs are highlighted and expounded.

#### 8.1. Foundations: why love?

Love (here understood as romantic love) has been a trite and over-searched subject since the very first day that human thoughts and feelings were expressed in any artistic movement, from literature to music.<sup>67</sup> For being the most well-known feeling, intrinsically timeless and generally appealing, love is a recurring subject that plays a big part in life. Besides, the vast majority of popular songs treat the subject of love. According to Al-Khalili (2012), love is mainly natural chemistry:

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<sup>67</sup> The question "what is love?" was the most searched query in 2012 ("What is love?" 2012).



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Biologically, love is a powerful neurological condition like hunger or thirst, only more permanent. We talk about love being blind or unconditional, in the sense that we have no control over it. But then, that is not so surprising since love is basically chemistry. While lust is a temporary passionate sexual desire involving the increased release of chemicals such as testosterone and oestrogen, in true love, or attachment and bonding, the brain can release a whole set of chemicals (...). However, from an evolutionary perspective, love can be viewed as a survival tool – a mechanism we have evolved to promote long-term relationships, mutual defence and parental support of children and to promote feelings of safety and security (Al-Khalili, 2012).

This quotation captures the essence of love, which has traditionally been studied from different perspectives (e.g.: passionate love, sexual love or parental love amongst others). In the light of the current global turmoil and crisis of values, the universal subject of love has been chosen here to obtain, through the linguistic analysis of a social component (music), a sociolinguistic perspective of the evolution of romance in the last sixty years in two representative Western communities: Spain and the English-speaking World (USA and UK).

Thus, three totally different subjects such as linguistics, music (as a catalyst), and love, join together here in an attempt to better understand attitudes towards love from the 1950s to the present time. To this aim, the current research has been designed to try to answer the prime hypotheses presented in Part 1 (Section 3.), which cover those three subjects. Aspects such as the evolution of gender roles over time owing to the influence of language, in love song lyrics from the 1950s to the first decade of the 2000s, will be explored in order to understand social changes. Besides, by means of this contrastive study of mental and material processes in English and Spanish, we will verify whether social changes in the two socio-cultural contexts observed here (Spain and the English-speaking World), have altered at different speeds; what caused that variation in pace, and if songs

reflect those transformations. The method of research and considerations expounded in this section will be applied to carry out a socio-linguistic investigation regarding CDA (e.g.: power relationships, ideology), Gender (e.g.: relevant masculinity/femininity roles, sexualisation in music) and Transitivity, all of them discussed in Part 2.

#### 8.2. Description of data and body of research

A quantitative analysis has been carried out, in order to describe how the construction of loving relationships and social attitude towards romance in songs has evolved or changed over the last six decades. The aim is to approach the sociological analysis from a linguistic stance, by using empirical data and authentic material (popular songs of each decade) as vehicle, and the systemic-functional grammar study as tool to accomplish the task. As Thomson (2013: 10) points out, functional grammar takes linguistics towards society. The content of the lyrics, then, is examined here by specifically focusing on some of their linguistic realisations. Through a systemic-functional approach, the main processes in the lyrics will be counted and tagged manually, and the participants identified. Although the analysis undertaken in this thesis is substantially quantitative, a qualitative study of gender is worth conducting as remarkable findings will be discovered.

The corpus of the present study consists of a set of 240 songs totalling 59,745 words in the time span 1950-2009. There are 120 songs in English (See Appendix A) and 120 in Spanish (see Appendix B), evenly divided between male and female lead singers. The total number of words was recounted by the Word processor. Table 3 shows the distribution of words by gender and language in each decade, and the findings of this count will be discussed in Part 4 with the aid of statistical measurement, notably the application of MonoConc software.

### Part 3. Method

Total words (Corpus): 59,745						
	1950s: 6,272	1960s: 7,244	1970s: 9,439	1980s: 10,508	1990s: 12,360	2000s: 14,020
ENGLISH	MEN: 1,420	MEN: 1,814	MEN: 2,602	MEN: 3,075	MEN: 3,413	MEN: 4,911
	WOMEN: 1,609	WOMEN: 2,080	WOMEN: 2,770	WOMEN: 2,921	WOMEN: 3,199	WOMEN: 3,695
SPANISH	MEN: 1,409	MEN: 1,513	MEN: 2,034	MEN: 2,302	MEN: 3,306	MEN: 2,805
	WOMEN: 1,834	WOMEN: 1,837	WOMEN: 1,933	WOMEN: 2,212	WOMEN: 2,442	WOMEN: 2,609

**Table 3.** *Corpus words and their distribution by sex and languages in each decade*<sup>68</sup>

Table 4 below contains the compilation of the selected songs for each decade. The hits listing covers time spans of ten years (the six decades presented in the study), from 1950 to 1959 successively. This index of songs that Table 4 shows, chronologically arranged, consists of: title of the song followed by the name of the artist(s) or band, the year when the song reached the highest position (not the year of release) and its highest position on the charts ranked with the symbol (#) —used for the same purpose in the official chart lists. The British chart hits are indicated with the initials ‘UK’ after the rank position. In last place, the name of the lyricist(s) is included, although they were not taken into account when choosing the songs. The sources for the names of the lyricists of the songs were Wikipedia and the books by Salaverri (2005), Whitburn (2011) and Warwick et al (2004). As discussed in Section 6.2.8., the sex of lyricists may reveal intriguing information about behaviour patterns allotted to male and female characters/singers and, in consequence, transferred to society.

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<sup>68</sup> It is deemed convenient to clarify that in the duets performed by man and woman, the parts corresponding to each gender have been added up to the total of words of their respective sex.

Although there are 40 songs from each decade (20 by male lead singers and 20 by female lead singers) those 40 songs do not necessarily correlate to each year of each decade. Some years may be represented by more than one song; other years may not be represented at all. There are several reasons for this: in certain years, the subject matter and content of the chart topping songs were not suitable for the current research as love is not the main topic. In other years, no female lead singer reached the top ten, and so on. It is notable that, throughout the sixty year period, fewer female singers reached the top 10 than male. This fact complicated the task of the song selection, especially for Spanish female lead singers. This is clearly connected to the consistent underrepresentation of women in the media that Wood (2009) highlights. It was made sure that the same artist/band did not feature more than once in the same decade. However, there are artists who do appear in different decades. It should be noted that we can also find songs that have been sung or covered by male and female artists; hence the influence of the lyrics on the construction of gender may have consequences for both sexes. The criteria of selection, explained above, are applied to any song (original or cover), regardless of the gender of the lead singer who sang it, and when they sang it.

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1950s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>Mona Lisa</b> (Nat King Cole, 1950)#1 By Ray Evans/ Jay Livingston	- <b>I Wanna Be Loved</b> (Andrews Sisters, 1950)#1 By Edward Heyman/ Billy Rose	- <b>Amor ya no me quieras tanto</b> (Antonio Machín, 1950)#5 By Rafael Hernández	- <b>Dos cruces</b> (Nati Mistral, 1952)#1 By Carmelo Larrea
- <b>Be My Love</b> (Mario Lanza, 1951)#1 By Sammy Cahn	- <b>All My Love</b> (Patti Page, 1950)#1 By Maurice Ravel/ Paul Durand	- <b>Quiéreme mucho</b> (Los Panchos 1952)#10 By Agustín Rodríguez/Ramón Gollury	- <b>Me debes un beso</b> (Carmen Morell & Pepe Blanco, 1953)#3 By Francisco Codoñer Pascual
- <b>I'm Walking Behind You</b> (Eddie Fisher, 1954)#1 By Billy Reid	- <b>Till I Waltz Again with You</b> (Teresa Brewer, 1953)#1 By Sid Prosen	- <b>Piel Canela</b> (Lorenzo González y su orquesta, 1953)#1 By Bobby Capo	- <b>Yo soy esa</b> (Juanita Reina, 1953)#5 By R. de León/M. Quiroga
- <b>Hold My Hand</b> (Don Cornell, 1954)#2 By Jack Lawrence/ Richard Myers-	- <b>Hey There</b> (Rosemary Clooney, 1954)#1 By Richard Adler/ Jerry Ross	- <b>A escondidas</b> (Jorge Sepúlveda, 1954)#1 By Luis Araque	- <b>El cordón de mi corpiño</b> (Antoñita Moreno, 1954)#1 By Salvador Guerrero/Benito Castellanos
- <b>Don't Be Cruel</b> (Elvis Presley, 1956)#1 By Otis Blackwell/ Elvis Presley	- <b>Little Things Mean A Lot</b> (Kitty Allen, 1954)#1 By Edith Lindeman	- <b>Violetas imperiales</b> (Luis Mariano, 1955)#1 By Jesús.M. Arozamena/ F.López	- <b>Espinita</b> (Ana María González, 1954)#4 By Nico Jiménez
- <b>Don't Forbid Me</b> (Pat Boone, 1957)#1 By Charles Singleton	- <b>Sincerely</b> (McGuire Sisters, 1955)#1 By Harvey Fuqua/ Alan Freed	- <b>Canastos</b> (Luis Mariano & Gloria Lasso, 1958)#1 By Lecorde Locatelli/J. Pallasco/ Jesús.M. de Arozamena	- <b>Te he de querer mientras viva</b> (Marifé de Triana, 1955)#4 By León/ Quiroga
- <b>All the Way</b> (Frank Sinatra, 1957)#2 By Sammy Cahn/ Jimmy Van Heusen	- <b>Softly Softly</b> (Ruby Murray, 1955)#1 UK By Pierre Dudan/ Paddy Roberts/ Mark Paul	- <b>El reloj</b> (Lucho Gatica, 1958)#2 By Roberto Cantoral	- <b>Yo te diré</b> (Elder Barber, 1958)#2 By Enrique Llovet/Jorge Halpern
- <b>Return to Me</b> (Dean Martin, 1958)#4 By Dan Hartman/ Charlie Midnight	- <b>As I Love You</b> (Shirley Bassey, 1958)#1 UK By Angela Morley	- <b>Recordándote</b> (Dúo Dinámico, 1959)#7 By Aldo Legui/Carlos Medina	- <b>Las chicas de la cruz roja</b> (Ana María Parra, 1959)#1 By Augusto Algeró
- <b>Beyond the Sea</b> (Bobby Darin, 1959)#6 By Jack Lawrence/ Charles Trenet	- <b>Love me Forever</b> (Marion Ryan, 1958)#5 UK By Gary Lines / Beverly Guthrie	- <b>Quisiera ser</b> (Mario Clavell, 1959)#7 By M. Clavell	- <b>Un telegrama</b> (Monna Bell, 1959)#1 By Hnos. Gª. Segura
- <b>Lonely Boy</b> (Paul Anka, 1959)#1 By Paul Anka	- <b>Fever</b> (Peggy Lee, 1958)#1 By Eddie Cooley/John Davenport	- <b>Ay cosita linda</b> (Nat King Cole, 1959)#2 By Pacho Galón	- <b>Luna de miel</b> (Gloria Lasso, 1959)#1 By Mikis Theodorakis. Adapt. Rafael de Penagos

1960s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>Save the Last Dance for Me</b> ( <i>The Drifters</i> , 1960)#1 By Doc Pomus/ Mort Shuman	- <b>I Want to Be Wanted</b> (Brenda Lee, 1960)#1 By Kim Gannon/ Pino Spotti/ Alberto Testa	- <b>15 años tiene mi amor</b> (Dúo dinámico, 1961)#1 By Manuel de la Calva/Ramón Arcusa	- <b>El día de los enamorados</b> (Mona Bell, 1960)#1 By Joaquín Casa y Santiago Guardia Moreu
- <b>A Girl like You</b> (Cliff Richard, 1961)#3 UK By Jerry Lordan	- <b>Everybody's Somebody's Fool</b> (Connie Francis, 1960)#1 By Jack Keller/ Howard Greenfield	- <b>Ojos grises</b> (José Guardiola, 1962)#2 By Kostas Giannidis/Moreu	- <b>Estando contigo</b> (Conchita Bautista, 1961)#7 By Antonio Guijarro/Augusto Algeró
- <b>Breaking Up Is Hard to Do</b> (Neil Sekada, 1962)#1 By Neil Sekada/ Howard Greenfield	- <b>Will You Love Me Tomorrow</b> (The Shirelles, 1961)#1 By Gerry Goffin/ Carole King	- <b>Muñequita</b> (Enrique Guzmán, 1963)#1 By Joey Dee/Henry Glover/Morris Levy	- <b>El novio de otra</b> (Connie Francis, 1962)#1 By Hansy/Gordon/Villa
- <b>Blue Velvet</b> (Bobby Vinton, 1963)#1 By Bernie Wayne/ Lee Morris	- <b>Crazy</b> (Patsy Cline, 1961) #2 By Willie Nelson	- <b>Venecia sin ti</b> (Charles Aznavour, 1965)#1 By Charles Aznavour/François Dorin	- <b>No tengo edad para amarte</b> (Gigliola Cinquetti, 1964)#1 By Nicola Salerno/Mario Panzeri/Daniele Pace/Lorenzo Pilat
- <b>Pretty Woman</b> (Roy Orbison, 1964)#1 By Roy Orbison/ Bill Dees	- <b>Be My Baby</b> (The Ronettes, 1963)#2 (pop singles) By Phil Spector/Jeff Barry/Elle Greenwich	- <b>Yo soy aquel</b> (Raphael, 1966)#1 By Manuel Alejandro	- <b>La chica ye-ye</b> (Concha Velasco, 1965)#1 By Augusto Algeró/Antonio Guijarro
- <b>You've Lost That Lovin' Feelin'</b> (The Righteous Brothers, 1965)#1 By Phil Spector, Barry Mann and Cynthia Weil	- <b>Blame It on the Bossa Nova</b> (Eydie Gorme, 1963)#7 By Cynthia Weil/ Barry Mann	- <b>Mis manos en tu cintura</b> (Adamo, 1966)#7 By S. Adamo Adapt: Jorge. Córcega	- <b>Muñeca de cera</b> (France Gall/Karina 1965)#1 By Serge Gainsbourg Adapt. Carlos Mapel
- <b>When a Man Loves a Woman</b> (Percy Sledge, 1966)#1 By Calvin Lewis/Andrew Wright	- <b>My Guy</b> (Mary Wells, 1964)#1 By Smokey Robinson	- <b>Los chicos con las chicas</b> (Los Bravos, 1967)#1 By José Antonio Muñoz	- <b>Marionetas en la cuerda</b> (Sandie Shaw, 1967)#1 By Phil Coulte/Bill Martin
- <b>Something Stupid</b> (Frank Sinatra, 1967)#1 By Carson Parks	- <b>Wishin' and Hopin'</b> (Dusty Springfield, 1964)#4 By Burt Bacharach/ Hal David	- <b>La caza</b> (Juan & Junior, 1967)#1 By Juan Pardo/Antonio Morales	- <b>Romeo y Julieta</b> (Karina, 1968)#8 By Hans Bradtke/Henry Mayer/Carlos Céspedes
- <b>Delilah</b> (Tom Jones, 1968)#2 UK By Barry Mason/Lee Reed	- <b>These Boots Are Made for Waking</b> (Nancy Sinatra, 1966)#1 By Lee Hazlewood	- <b>Tengo tu amor</b> (Fórmula V, 1969)#2 By José Luis Armenteros /Pablo Herrero	- <b>La bábola</b> (Patty Bravo, 1968)#5 By Ruggero Cini/ Francesco Franco Migliacci/ Bruno Zambrini
- <b>Honky Tonk Women</b> (Rolling Stones, 1969)#1 By Mick Jagger/ Keith Richards	- <b>You Can't Hurry Love</b> (The Supremes, 1966)#1 By Lamont Dozier/Brian Holland/Eddie Holland	- <b>El río</b> (Miguel Ríos, 1969)#3 By Fernando Arbex	- <b>Corazón contento</b> (Marisol, 1969)#9 By Palito Ortega

### Part 3. Method

1970s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>American Woman</b> (Guess Who, 1970)#1 By Randy Bachman/Burton Cummings/Garry Peterson/Jim Kale	- <b>I'll Never Fall in Love Again</b> (Dionne Warwick, 1970)#6 By Burt Bacharach/ Hal David	- <b>Te quiero te quiero</b> (Nino Bravo, 1970)#1 By Rafael de León/Augusto Algueró	- <b>Hoy daría yo la vida</b> (Martinha, 1971)#6 By Rodolfo Aicardi
- <b>Let's Stay Together</b> (Al Green, 1971)#1 By Al Green, Willie Mitchell, Al Jackson Jr.	- <b>Me and Bobby McGee</b> (Janis Joplin, 1971)#1 By Kris Kristofferson/ Fred Foster	- <b>Algo de mí</b> (Camilo Sesto, 1972)#1 By Camilo Blanes	- <b>Yo no soy esa</b> (Mari Trini, 1972)#1 By Mari Trini
- <b>Let's Get It on</b> (Marvin Gaye, 1973)#1 By Ed Townsend/Marvin Gaye	- <b>You're So Vain</b> (Carly Simon, 1973)#1 By Carly Simon	- <b>La estrella de David</b> (Juan Bau, 1974)#1 By Pablo Herreros/José Luis Armenteros	- <b>Te estoy amando locamente</b> (Las Grecas, 1974)#3 By Felipe Campuzano
- <b>Hooked on a Feeling</b> (Blue Swede, 1974)#1 By Mark James	- <b>Feel Like Makin' Love</b> (Roberta Flack, 1974)#1 By Eugene McDaniels	- <b>Por el amor de una mujer</b> (Danny Daniel, 1974)#4 By Danny Daniel/Jesús González	- <b>Tómame o déjame</b> (Mocedades, 1974)#1 By Juan Carlos Calderón
- <b>You're my First, the Last, My Everything</b> (Barry White, 1974)#2 By Barry White/Tony Sepe/Sterling Radcliffe	- <b>Lady Marmalade</b> (Labelle, 1975)#1 By Bob Crewe/Kenny Nolan	- <b>Hoy tengo ganas de ti</b> (Miguel Gallardo, 1976)#1 By Miguel Gallardo	- <b>Amor de medianoche</b> (Cecilia, 1975)#9 By Cecilia
- <b>Disco Lady</b> (Johnnie Taylor, 1976)#1 By Harvey Scales/Albert Vance/ Don Davis	- <b>Do You Know Where You're Going to?</b> (Diana Ross, 1976)#1 By Michael Masser/ Gerald Goffin	- <b>Para que no me olvides</b> (Lorenzo Santamaría, 1976)#1 By Ray Girado	- <b>Amor, amor</b> (Lolita, 1975)#1 By Francisco López Cepero
- <b>I Just Want to Be Your Everything</b> (Andy Gibb, 1977)#1 By Barry Gibb	- <b>Torn Between Two Lovers</b> (Mary MacGregor, 1977)#1 By Peter Yarrow/ Phillip Jarrell	- <b>Gavilán o paloma</b> (Pablo Abraira, 1977)#1 By Rafael Pérez Botija	- <b>Fiesta</b> (Rafaella Carrá, 1977)#1 By Gianni Boncompagni Adapt. Luis Gómez Escolar
- <b>Baby Come Back</b> (Player, 1978)#1 By John Charles Crowley/Peter Beckett	- <b>Hopelessly Devoted to You</b> (Olivia Newton John, 1978)#3 By John Farrar	- <b>Linda</b> (Miguel Bosé, 1977)#1 By Roby Facchinetti/Valerio Negrini Adap. Luis Gómez Escolar	- <b>Beso a beso...dulcemente</b> (Paloma San Basilio, 1978)#6 By Paloma San Basilio
- <b>Da ya Think I'm sexy</b> (Rod Stewart, 1979)#1 By Rod Stewart/Carmine Appice	- <b>No More Tears</b> (Barbara Streisand & Donna Summer, 1979)#1 By Paul Jabara/Bruce Roberts	- <b>Vete</b> (Los Amaya, 1978)#2 By J. Amaya/D. Amaya	- <b>Fue tan poco tu cariño</b> (Rocío Dúrcal, 1978)#3 By Juan Gabriel
- <b>Don't Stop Till You Get Enough</b> (Michael Jackson, 1979)#1 By Michael Jackson	- <b>I Will Survive</b> (Gloria Gaynor, 1979)#1 By Dino Fekaris/Freddy Perren	- <b>Gloria</b> (Umberto Tozzi, 1979)#1 By Giancarlo Bigazzi/Umberto Tozzi Adapt. Óscar Gómez	- <b>Estoy bailando</b> (Hermanas Goggi, 1979)#1 By Giancarlo Bigazzi/Gaetano Savio Adapt. Luis Gómez Escolar

1980s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>Lady</b> (Kenny Rogers, 1981)#1 By Lionel Richie	- <b>Woman in Love</b> (Barbara Streisand, 1980)#1 By Barry Gibb/Robin Gibb	- <b>Hey!</b> (Julio Iglesias, 1980)#1 By Julio Iglesias/G.B. Balducci	- <b>Juntos</b> (Paloma San Basilio, 1982)#1 By Gianni Castaldo/Luis G. Escolar
- <b>Turn Your Love around</b> (George Benson, 1982)#5 By Bill Champlin/Jay Graydon/ Steve Lukather	- <b>Physical</b> (Olivia Newton John, 1981)#1 By Steve Kipner/Terry Shaddick	- <b>Aire</b> (Pedro Marín, 1980)#6 By Danilo Vaona /L. G. Escolar	- <b>Como una ola</b> (Rocío Jurado, 1982)#10 By Jose Luis Armenteros/Pablo Herrero
- <b>Every Breath You Take</b> (The Police, 1983)#1 By Sting	- <b>I'm So Excited</b> (The Pointed Sisters, 1982)#9 By Trevor Lawrence/Anita Pointer/June Pointer/Ruth Pointer	- <b>Háblame de ti</b> (Pecos, 1980)#1 By Pedro José Herrero Pozo	- <b>Este amor no se toca</b> (Yuri, 1982)#8 By Gianni Bella
- <b>Caribbean Queen</b> (Billy Ocean, 1984)#1 By Billy Ocean/Keith Diamond	- <b>Total Eclipse of the Heart</b> (Bonnie Tyler, 1983)#1 By Jim Steinman	- <b>Sin amor</b> (Iván, 1980)#1 By Ralph Sregel/Bernd Meinuger/Luis Gómez Escolar	- <b>La gata bajo la lluvia</b> (Rocío Dúrcal, 1982)#9 By Juan Gabriel
- <b>Missing You</b> (John Waite, 1984)#1 By John Waite/ Mark Leonard/ Chas Sandford	- <b>Like a Virgin</b> (Madonna, 1984)#1 By Billy Steinberg/Tom Kelly	- <b>Latino</b> (Francisco, 1982)#4 By Pablo Herrero/ J.L. Armenteros	- <b>Mi verdad</b> (Luna, 1983)#7 By Marián Fernández
- <b>Everything She Wants</b> (Wham!, 1985)#1 By George Michael	- <b>Typical Male</b> (Tina Turner, 1986)#2 By Terry Britten/Graham Lyle	- <b>Te quiero</b> (José Luis Perales, 1982)#1 By José Luis Perales	- <b>Yo no te pido la luna</b> (Fiordaliso, 1984)#7 By Luigi Albertelli/ Enzo Malepasso/ Zuccherro Fornaciari Adapt.: Daniela Romo
- <b>Heaven</b> (Bryan Adams, 1985)#1 By Jim Vallance/Bryan Adams	- <b>So Macho</b> (Sinitta, 1986)#2 UK By James George Hargreaves	- <b>Eterna melodía</b> (Bertín Osborne, 1984)#9 By Albertelli Malepasso	- <b>Olvidame y pega la vuelta</b> (Pimpinela, 1984)#1 By Joaquín Galán/Lucía Galán
- <b>Addicted to Love</b> (Robert Palmer, 1986) #1 By Robert Palmer	- <b>Touch Me</b> (Samantha Fox, 1987)#4 By Jon Astrop/ Pete Q. Harris/ Mark Shreeve	- <b>Amante Bandido</b> (Miguel Bosé, 1985)#1 By Elio Aldrichetti/Óscar Avogadro/Miguel Bosé/Scott Cossu	- <b>Si tú eres mi hombre</b> (Jennifer Rush, 1986)#1 By Mary Susan Applegate/Wolfgang Detman/Guinter Mende/Jennifer Rush/ Adapt. Luis Gómez Escolar
- <b>Never Gonna Give You Up</b> (Rick Astley, 1987)#1 UK By Matt Aitken/Mike Stock/Pete Waterman	- <b>Didn't We Almost Have It All</b> (Whitney Houston, 1987)#1 By Michael Masser/Will Jennings	- <b>Eloise</b> (Tino Casal, 1988)#4 By P. Ryan. Adapt: Tino Casal	- <b>Chas! Y aparezco a tu lado</b> (Álex y Christina, 1988)#10 By Álex de la Nuez, Christina Rosenvinge
- <b>Nothing's Gonna Change My Love for You</b> (Glenn Medeiros, 1988)#1 UK By Michael Masser/ Gerry Goffin	- <b>Eternal Flame</b> (The Bangles, 1989)#1 By Susanna Hoffs/Tom Kelly/Billy Steinberg	- <b>Más y más</b> (La Unión, 1989)#1 By Luis Bolin/Magdaleno Martínez/Rafael Sánchez/Íñigo Zabala	- <b>Se me enamora el alma</b> (Isabel Pantoja, 1989)#4 By José Luis Perales



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1990s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>I'll Be Your Everything</b> (Tommy Page, 1990)#1 By Jordan Knight/ Danny Wood/ Tommy Page	- <b>Justify My Love</b> (Madonna, 1991)#1 By Lenny Kravitz/Additional Lyrics by Madonna	- <b>Ven, devórame otra vez</b> (Lalo Rodríguez, 1990)#9 By Palmer Hernández	- <b>Bandido</b> (Azúcar moreno, 1990)#10 By José Luis Abel
- <b>It Ain't Over Till It's Over</b> (Lenny Kravitz, 1991)#2 By Lenny Kravitz	- <b>That's the Way Love Goes</b> (Janet Jackson, 1993)#1 By Janet Jackson/ James Harris III/Terry Lewis	- <b>La culpa fue del cha cha cha</b> (Gabinete Caligari, 1990)#6 By Jaime de Urrutia/ Ferni Presas/ Edi Clavo	- <b>Amores extraños</b> (Laura Pausini, 1994)#1 By Cheope/ Marco Marati/ Francesco Tanini
- <b>Just Another Day</b> (Jon Secada, 1992)#5 By Jon Secada/ Miguel A. Morejón	- <b>Un-break My Heart</b> (Toni Braxton, 1995)#1 By Diane Warren	- <b>Historias de amor</b> (OBK, 1992)#2 By Miguel Arjona/J. Sánchez	- <b>Amores de barra</b> (Ella baila sola, 1996)#1 By Marilia Andrés/Marta Botía
- <b>I Would Do Anything For Love</b> (Meat Loaf, 1993)#1 By Jim Steinman	- <b>Wannabe</b> (Spice Girls, 1996)#1 UK By Richard Stannard/Matt Rowe/ Spice Girls	- <b>Sol, arena y mar</b> (Luis Miguel, 1992)#2 By Francisco Loyo/Salo Loyo/Luis Miguel/Figueroa Pérez	- <b>Duro de pelar</b> (Rebeca, 1996)#3 By Toni Ten
- <b>I'll Make Love to You</b> (Boys II Men, 1994)#1 By Babyface	- <b>My All</b> (Mariah Carey, 1997)#1 By Mariah Carey/Walter Afanasieff	- <b>Ella</b> (Viceversa, 1993)#3 By Ángel Beato/ Carlos/ José María Castells/ Andrew Ugas	- <b>Pantera en libertad</b> (Mónica Naranjo, 1997)#5 By Mónica Naranjo/José M. Navarro
- <b>Back for Good</b> (Take That, 1995)#7 By Gary Barlow	- <b>My Heart Will Go On</b> (Celine Dion, 1997)#1 By James Horner/Will Jennings	- <b>El tiburón</b> (Proyecto 1, 1995)#1 By Wilson/Zapata	- <b>Corazón salvaje</b> (Marcela Morelo, 1998)#6 By Marcela Morelo
- <b>Quit Playing Games [with My Heart]</b> (Backstreet Boys, 1997)#2 UK By Max Martin/Herbert Chrichlow	- <b>Barbie Girl</b> (Aqua, 1997)#1 UK By Karsten Delgado/René Dif/Lene Nystrom/Johnny Pederson	- <b>La cosa más bella</b> (Eros Ramazzotti, 1996)#1 By Piero Cassano/Adelio Gogliati/Eros Ramazzotti	- <b>Ciega sordomuda</b> (Shakira, 1998)#7 By Shakira Mebarak Ripoll
- <b>Nice &amp; Slow</b> (Usher, 1998)#1 By Brian Casey/Brandon Casey/Manuel Seal Jr./Jermaine Dupri/ Usher Raymond	- <b>Baby One More Time</b> (Britney Spears, 1999)#1 By Max Martin/Rami	- <b>Corazón partío</b> (Alejandro Sanz, 1997)#1 By Alejandro Sanz	- <b>Oye</b> (Gloria Estefan, 1998)#1 By Randall Barlow/Angie Chirino/Gloria Estefan/Emilio Estefan Jr.
- <b>Livin' la vida loca</b> (Ricky Martin, 1999)#1 By Desmond Child/Robi Rosa	- <b>Genie in a Bottle</b> (Christina Aguilera, 1999)#1 By David Frank/Steve Kipner/Pam Sheyne	- <b>Tu nombre</b> (Nek, 1997)#6 By Nek/ Massimo Varini/ Antonello de Sanctis Adapt.: Raquel Díaz/ Nuria Díaz	- <b>Una noche más</b> (Jennifer López, 1999)#2 By María Christiansen/Michael Garvia/Phil Temple
- <b>Smooth</b> (Santana feat. Rob Thomas, 1999)#1 By Rob Thomas y Itaal Shur	- <b>If You Had My Love</b> (Jennifer López, 1999)#1 By Rodney Jerkins/Fred Jerkins III/LaShawn Daniels/Cory Rooney	- <b>19 días y 500 noches</b> (Sabina, 1999)#2 By Joaquín Sabina	- <b>Desconocida</b> (Marta Sánchez, 1999)#3 (remixes) By Steve Deutsch/ Carlos Toro Montoro/ Steve Singer/ Mike Shepstone

2000s			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b>Sex Bomb</b> (Tom Jones, 2000)#3 UK By Mousse T./Errol Rennalls	- <b>I Wanna Love You Forever</b> (Jessica Simpson, 2000)#3 By Louis Biancaniello/ Sam Watters	- <b>La raja de tu falda</b> (Estopa, 2000)#1 By José Manuel Muñoz Calvo/ David Muñoz Calvo	- <b>Ya no te quiero</b> (Ana Torroja, 2000)#7 By Nacho Béjar
- <b>Hot in Herre</b> (Nelly, 2002)#1 By Cornell Haynes Jr./ Pharrell Williams/ Chad Hugo/ Charles L. Brown	- <b>Fallin'</b> (Alicia Keys, 2001)#1 By Alicia Keys	- <b>Así</b> (Jon Secada, 2000)#3 By Alán Chireno/Emilio Estefan Jr./Tim Mitchell/George Noriega/John Secada	- <b>Chicas malas</b> (Mónica Naranjo, 2001)#3 By Giulia Fasolino/ Anna Gotti/ Mónica Naranjo/ Bruno Zuchetti Adapt: Manny Benito
- <b>This Love</b> (Maroon 5, 2005)#5 By Adam Levine/ Jesse Carmichael	- <b>We Belong Together</b> (Mariah Carey, 2005)#1 By Mariah Carey/ Jermaine Dupri, Manuel Seal/ Johnnta Austin	- <b>Héroe</b> (Enrique Iglesias, 2001)#1 By Enrique Iglesias/ Paul Barry/ Mark Taylor	- <b>Toda</b> (Malú, 2001)#5 (remixes) By Estéfano
- <b>You're Beautiful</b> (James Blunt, 2006)#1 By James Blunt/ Sacha Skarbek/ Amanda Ghost	- <b>Promiscuous</b> (Nelly Furtado feat. Timbaland, 2006)#1 By Tim "Attitude" Clayton/ Tim Mosley/ Nelly Furtado/ Nate Hills	- <b>Dile que la quiero</b> (David Civera, 2001)#2 By Alejandro Abad	- <b>Tu veneno</b> (Natalia Oreiro, 2001)#7 By Fernando López Rosi
- <b>SexyBack</b> (Justin Timberlake, 2006)#1 By Justin Timberlake/ Timothy Mosley/ Nate Hills	- <b>Back to Black</b> (Amy Winehouse, 2007)#8 UK By Amy Winehouse/Mark Ronson	- <b>Niña piensa en tí</b> (Los Caños, 2001)#5 By David de María	- <b>Soy yo</b> (Marta Sánchez, 2002)#2 By Paul Barry/Mark Taylor Adapt. Marta Sánchez
- <b>Kiss Kiss</b> (Chris Brown, 2007)#1 By Chris Brown/ Faheem Najm	- <b>Womanizer</b> (Britney Spears, 2008)#1 By Nikesha Briscoe/Rafael Akinyemi	- <b>Torero</b> (Chayanne, 2002)#1 By Marcelo Acevedo/Estéfano	- <b>Atrévete</b> (Chenoa, 2002)#1 By Chris Anderson/ Debra Andrew
- <b>Stronger</b> (Kanye West, 2007)#9 By Ester Dean/ Mary J. N Blige/ Christopher Maurice N Brown/ Darnell O. N Dalton	- <b>I Kissed a Girl</b> (Katy Perry, 2008)#1 By Katy Perry/ Dr. Luke/ Max Martin/ Cathy Dennis	- <b>Volverá</b> (El canto del loco, 2006)#1 By Alejandro Vel/ Daniel Martín / David Otero/ José Maria Ruiz/ Nigel Walker	- <b>Fiera inquieta (¿Quién es ese hombre?)</b> Ángela María Forero (BSO. Pasión de Gavilanes, 2005)#1 By Rosario Montes
- <b>Whatever You Like</b> (T.I., 2008)#1 By Clifford Harris/ James Scheffer/ David Siegel	- <b>So What</b> (Pink, 2008)#1 By Pink/ Max Martin/ Shellback	- <b>Cobarde</b> (David Bustamante, 2008)#1 By José Abraham/ Álvaro Rey	- <b>Me voy</b> (Julieta Venegas, 2006)#1 By Julieta Venegas
- <b>I'm yours</b> (Jason Mraz, 2008)#10 By Soraya Lamilla	- <b>Single Ladies</b> (Beyoncé, 2009)#1 By Christopher Stewart/ Terius Nash/ Kuk Harrell	- <b>Esclavo de sus besos</b> (David Bisbal, 2009)#1 By José Abraham/ Juana Lugo	- <b>Ni rosas ni juguetes</b> (Paulina Rubio, 2009)#3 By Noel Schajris/ Claudia Brant/ Gianmarco
- <b>Sexy Bitch</b> (David Guetta ft. Akon, 2009)#1 By Aliaune Thiam/ David Guetta/ Jean Claude Sindres/ Giorgio Tuinfort/ Sandy Vee	- <b>Poker Face</b> (Lady Gaga, 2009)#1 By Stefani Germanotta/ Red One	- <b>Colgando en tus manos</b> (Carlos Baute y Marta Sánchez, 2009)#1 By Carlos Baute	- <b>Loba</b> (Shakira, 2009)#7 By Shakira/ Jorge Drexler

Table 4. Songs selected for the body of research

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### **8.3. Procedure**

Having thus described the body of research, it is important to explain the procedure that the analysis specified here is going to follow. According to Ball & Smith (1992: 21-22), the content analysis of lyrics involves six steps that have been taken into consideration to conduct the analysis in this research:

- 1- Selecting a topic and determining a research problem
- 2- Selecting a documentary source
- 3- Devising a set of analytic categories
- 4- Formulating an explicit set of instructions for using the categories to code the material
- 5- Establishing a principled basis for sampling the documents
- 6- Counting the frequency of a given category or subject in the documents sampled

In order to meet the objectives of this thesis (Section 2.), and to investigate the hypotheses described in Section 3, the following methodological requirements and variables have been established:

- Romantic love as main subject matter in both languages and social contents throughout the last six decades. The lyrics whose subject was far from the central line of the study were disregarded.
- Love is here understood from a heterosexual male and female point of view. According to Whiteley (2000), within popular music, the assumption that opposites attract provides both an explicit and implicit understanding of what is both absent and present in songs. “The ‘love me’ of traditional ballads supposes that the imaginary addressee is opposite sex, regardless of the fact that the

gender identities are not stated” (2000: 122). In short, the ‘you’ to which the singers refer is presumed to refer to the opposite sex, even though, on some occasions, there is no gender specification (e.g.: *Yo soy aquel* by Raphael, 1966).

- The music genres and styles that have been chosen to carry out the research are varied: ballads, copla, singer-songwriters, crooners, bolero, rock and roll, R&B and pop (i.e. popular or 'mainstream' music). All of them share the subject matter of *romance* as leitmotiv and portray gender roles throughout time. In choosing a wide variety of 20<sup>th</sup> Century styles, the corpus introduced above will attempt to demonstrate that love affects all kind of audiences alike.
- All the songs chosen come from: Spain, the USA and the UK. The study was restricted to these three countries for several reasons. Firstly, concerning the English language, the USA and the UK are the two best-known cultures. Secondly, music from the United States and Great Britain has been highly influential for decades on the rest of the world (e.g.: rock and roll, glam rock, and so on), as commented in Section 1.6. American music industry stands out for its high degree of influence as most international pop musicians are from the US. The UK has also been chosen owing to the similarities and common influences which it shares with the USA (see Section 1.6, n. 17). As for Spain, it is my native country and therefore frames the context of this thesis. In addition, the Spanish language is the native tongue of much of the world. Spanish music is understood in many countries, especially in the Americas. It should be specified that, in the main, no music from Hispanic-American countries has been considered (owing to the difficulty involved with finding chart registers). Nevertheless, some Hispanic-American hits which reached the

### **Part 3. Method**

highest positions in the Spanish charts have been included in the corpus of analysis.

- The songs on which this study is based have been chosen in view of the impact they have had upon the audience. They had to be popular enough for the great majority of people. Therefore, mostly number-one hits in the US, the UK and Spain were chosen and the rest are chart-topping songs (top 10), to narrow down the variables. It is considered that if they reached the top 10 charts, they were relevant enough to leave a mark on the collective consciousness. Likewise, the weeks that the songs topped the charts have not been taken into account for their selection.
- Some duets between men and women have been included as they are representative of the different gender roles of the decade they belong to.
- The songs were not selected on the grounds of the artist's popularity (there are several one-hit wonders) but on the basis of their highest position on the charts.

#### **8.4. Sources and difficulties to take into consideration**

The selection of the 240 songs that form the body of research was the most arduous and time-consuming task because of the criteria explained above. Yet following those criteria made the task more straightforward and, therefore, easier. Even so, the chief difficulty was to obtain the official music charts, especially in 1950s-Spain. The data on the English-speaking World chart lists were easy to find since in those countries songs have been registered for decades. Linés (2016), claims that in the USA the most notable chart list, Billboard, has existed since 1936 when the first musical hit parade was published. The same occurs in the UK, where the Official Charts Company was set up back in 1952, followed by the UK Singles Chart and the BBC radio 1 charts a few years later

(“The history of the Official Charts”). Additionally, authors like Whitburn (2011) in the USA or Warwick et al. (2004) in the UK, have published works of chart tabulation reflecting the most significant musical hits from the 1930s up to now.

For the selection of songs I took as source, the “singles” charts (the official top single listings of the USA, the UK and Spain) as opposed to the album market. Occasionally, the top LP charts were also taken into account, though. The official singles download charts have not been separately examined as, by 2009, they had not existed long enough. The US and British music hits have been consulted on Billboard website (The Hot 100 Archive) and on Official Charts (Archive) website, respectively.

Following the example of the English-speaking World chart books, Salaverri (2005) published a similar guide including the Spanish top charts from 1959 to 2002 which facilitated the documentation process for the present research. To supply the lack of sources for Spanish hits from 1950 to 1958, Nicolás Ramos’ website was consulted and the Spanish hits of those years to be in the corpus were collected from his web. This site provides a thorough compilation of hits using as bases SGAE (General Association of Spanish Authors) and the radio stations of that time. Unlike in the English-speaking World, in post-war Spain there were no guides or reference books containing all the chart positions of Spanish music hits. According to Salaverri (2005), the first song charts, published in *Ondas* magazine, were just unclassified lists and not very reliable. It was in 1959, with the advent of Radio Madrid (Cadena SER), that the journalist Raúl Matas conceived the first proper charts following the USA system: listeners’ opinion and the most selling records. Throughout the 1960s and the early 1970s, numerous popularity lists and radio charts appeared in Spain such as *Los 40 principales* show (1966), which gave rise to the most popular chart on the Spanish radio. Twenty years later, in 1987, the first official Spanish chart list was created, AFYVE (Spanish Phonographic and Videographic Association). In

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2004 they changed the name of the association to 'Promusicae' (Spanish Music Producers), which still today provides the official chart reference being, therefore, a reliable source for this thesis. The Spanish music hits from 2002 to 2009 have been consulted on Promusicae (Archive) website.

Apart from this, another minor complication was the sociocultural background knowledge necessary to understand some lyrics in English (especially some present-day songs performed by African Americans), in which abundant slang and *Ebonics* are used:<sup>69</sup>

**Example 1:** *Gotta nigga feenin' like Jodeci... (Nice & Slow by Usher, 1998).*

**Example 2:** *Nelly took a trip from the Lunner to Neptune. Came back with somethin thicker than fittin in sasoons. Say she like to think about cuttin in restrooms. I spit game cuz baby I can't talk it warm, sweatin it's hot up in this joint. VOKAL tanktop, on at this point... (Hot in Herre by Nelly, 2002).*

**Example 3:** *The Lamborghini with the spider seats you never seen it so get it shawty, we parking lot pimping in my donk and I know what you want, she want that lovey dovey that kiss-kiss, kiss-kiss. They hating on me. They wanna diss this, kiss-kiss. She want that lovey dovey... (Kiss Kiss by Chris Brown, 2007).*

To overcome this problem, native English speakers were required, especially to clarify the cultural allusions. As indicated several times before, context is of utmost importance to understand specific socio-cultural information of the countries. With regard to context, the classification of verbs/processes was not always easy. As discussed in Section 7.6., the different types of verbs are not sealed categories. They mirror the continuum of language and the meaning of the verb in the context in which it is used. Consequently, the context of the songs had to be carefully explored to identify and label the most ambiguous processes. For instance, the meaning of the verb 'to dream', as used in many songs, is often unclear. It may refer to the unconscious action that happens when we

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<sup>69</sup> Ebonics means 'black speech' (a blend of the words ebony 'black' and phonics 'sounds'). Most linguists refer to the distinctive speech of African Americans as 'Black English' or African American English (AAE). If they want to emphasise that this does not include the Standard English usage of African Americans, they call it 'African American Vernacular English' (Rickford, 2003).

sleep or, alternatively, it may refer to the conscious action which takes place whilst we are awake (daydreaming or dreaming relating to aspiration). Only when the context of the song makes it clear that the singing voice is referring to the unconscious process that occurs while sleeping, 'dream' will be considered material (happening). For instance: *I dream at night, I can only see your face*. The rest of occurrences of the verb 'to dream' will be considered thoughts and counted as mental (e.g.: *Me haces soñar despierta*).

#### 8.5. Criteria and considerations for the transitivity analysis of the songs

The following criteria have been borne in mind to carry out the transitivity analysis of the song lyrics:

- As has already been stated, the main focus of analysis on this study is Processes (i.e. verbal groups). These are classified into mental or material Processes. But two minor groups of verbs will also be taken into account: behavioural and relational Processes. Behaviourals reveal particularities of the demeanour of both genders, which is pivotal to this study. Behavioural Processes are considered material here and added to the count of material process. As for relationals, they will only be examined when they are part of a metaphor, as will be explained in Section 8.5.1 below. Verbal and existential Processes are not included. The selection and classification of material and mental Processes will show the degree of confirmation of the initial hypotheses (see Section 3).
- It is noteworthy that, within mental Processes, there is a group of verbs which have been added to the material verbs category because of the 'material' effect they create. They are mental processes of perception when physical contact is expressed. For instance, the verb 'to feel' when it means 'feeling something physically', as in *I'd risk my life to feel your body next to mine; Sé que necesito tus encantos*



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*probar*.<sup>70</sup> Here ‘feel’ and ‘probar’ refer to have physical (sexual) encounter. Even though these verbs (‘taste’ and ‘touch’) are related to the senses, they ‘materialise’ loving relationships and are, therefore, counted as material Processes. Conversely, ‘see’ and ‘hear’ do not refer to physical contact: *I can see you clearly, vividly emblazoned in my mind*.

- Verbs/processes in languages other than Spanish and English (rare cases in the corpus) have been translated and considered in the analysis (e.g.: *Voulez-vous coucher avec moi?*; *ritorna a me*).
- The subject of the clause is crucial to analyse social roles from a linguistic point of view. The choice of a first person narrator, according to Leech & Short (1981: 265-266), is a device which functions to produce a personal relationship with the audience and which inevitably tends to bias the addressee in favour of the narrator/character. On the contrary, the third person form and the absence of an “I” invite the audience to assume that there is no explicit “you” —the narration is presented directly without intermediary. The present analysis differentiates first, second and third person (singular and plural) subjects to show the role of men and women in romance through the past six decades. There are some observations to be made, though:
  - Where the subject of the sentence is “people” or “the world”, the example will be ignored as it is too general an entity. For instance: *Some people work for a living, some people work for fun; People hear you talking like that; Mientras de mí ríe la gente; el mundo no perdona*.<sup>71</sup> Sometimes, “the

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<sup>70</sup> *I want to taste your being.*

<sup>71</sup> *People laugh at me; the world doesn't forgive.*

world” can be regarded as a synecdoche: *I insist the world owes me a loving.*

- Where the subject of a sentence is vague gender-neutral pronouns like *nobody/nadie, somebody/someone/alguien, usted* there will be variations. For instance, in *alguien que quiera darme amor*, we assume that ‘alguien’ refers to ‘any man’ in this song sung by a woman. However, in *Tiene una mirada que nadie puede aguantar*) “nadie” means “people”, in general. In the former case, all the instances will be considered but, in the latter case, they will not be. The ambiguous nominalised ‘ser’ (*otro ser que te brinde la dicha*) also appears in the corpus, and, again, the context of the songs tells us that it refers to a man.<sup>72</sup>
- Where the subject is “they”/ellos/ellas and it refers to people “in general”, the clause will not be considered (e.g.: *There's no way they could have made two[women]*). Alternatively, on some occasions, the singer identifies him or herself with a group of individuals, and sings on their behalf (e.g.: *Las chicas malas no saben perdonar cuando juegan al amor*).<sup>73</sup> These cases will be considered. The use of collective pronouns serves to point out that this is not just the narrator’s voice but that they speak for many. Kruse (1993: 34) suggests that these devices “allow the listener to gain a sense of imagined shared identity”.
- There are cases where a man or a woman gives relationship advice to another person of the same sex, or to oneself, in the third person. For instance: *I call to myself: “hey there you with the stars in your eyes, love*

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<sup>72</sup> *Somebody who wants to give me love/ No one can resist her look/ Another human being who brings you joy.*

<sup>73</sup> *Bad girls don't forgive when they play love.*

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*never made a fool of you, you used to be too wise...*” These cases have also been taken into account.

- All mental and material clauses whose subjects are not human but include human participants functioning as object will be examined: *if the spirit moves **you**; el destino que me arrastra hacia **tus pies**; hay un torrente dando vueltas por **tu mente***, etc.<sup>74</sup> In other words, the clauses in which the *Agent of love* or the *Affected by love* participant are present. As explained in Part 2, participants, who show “who is represented and what they do” (Machin, 2010: 84), are also studied in this research. Besides human beings, the following non-human participants included in mental or material clauses will be considered:

- Parts of the human body (*loving eyes can't ever see; Tu pelo suelto moldea el viento*) or actions that are produced with the human body such as smiles, kisses or the voice: *In the warmth of your caress my love will live forever; his kiss is the start that won't get you into his heart*. It is worth noting that “my heart/mi corazón” is very frequent in love songs. In this analysis it is mainly considered a figure of speech —synecdoche or metonymy: *todavía **mi corazón** ninguna vez se enamoró; don't you leave **my heart** in misery*. But there are occasions on which ‘heart’ is a part of the body, as in *her **heart** is gently pounding; his **heart** is beating like a drum*. Sometimes ‘heart’ is also a feeling or a place (*love is all that I need, and I found it there in your **heart***), and other times it represents a person (*Don't be cruel to a **heart** that's true*).

- Another frequently used participant is ‘love’ which can be either a metonymy or a metaphor. It may refer to a person (*15 años tiene mi amor*),

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<sup>74</sup> *I'll survive to the fate that drags me to your feet; I know there's a whirlpool in your mind.*

or an emotion (*son amores que solo a nuestra edad se confunden en nuestros espíritus*).<sup>75</sup> In some situations its use with reference to people and feelings can overlap, as in *dos amores que han muerto, sin haberse comprendido*.<sup>76</sup>

- Feelings belonging to the semantic field of ‘love’, as well as the pronouns replacing them, are also participants: *before loneliness will cause my heart to break; En tu fiesta su cariño he conseguido; I’d give my all; Todo te lo voy a dar; I just want to be your everything; It hurts but I come runnin’ back for more; esto se acabó*.<sup>77</sup> Even certain nouns can replace emotions (e.g.: *you’re my world*). Sometimes the feeling is omitted, as in *If you give a little more than you’re asking for* (meaning a little more of passion, love, etcetera.). ‘Dreams’ and ‘fantasies’ are considered feelings too and ‘life’ and ‘death’ are also taken into account.

- Metamorphosis. Animals representing human beings: *seré la gata bajo la lluvia y maullaré por ti; la pantera duerme en mi ropa interior*.<sup>78</sup> These examples are mainly found in metaphors or personifications to embellish the message.

- The participants who are not human but are personified (see Section 7.8.3.). For instance, in *these boots are made for walking*, ‘the boots’ refer to a lady.

- Any processes involving participants such as God, gods or fantastic creatures, when they are not part of a metaphor (e.g.: *Se vengaba, a través del olvido, Cupido de*

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<sup>75</sup> *My love is 15; Our young souls confuse love.*

<sup>76</sup> *Two loves that died without having understood each other.*

<sup>77</sup> *At your party I got his love; I’m going to give you all; this is over.*

<sup>78</sup> *I’ll be the cat in the rain and I’ll miaow for you; the panther sleeps in my underwear.*

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*mí*), as well as inanimate or indefinite entities (e.g.: *if things go wrong*) are disregarded from the analysis.<sup>79</sup> However, if the inanimate entities have to do directly with feelings (*entendí que quería las cosas que viven en ti*), or represent emotions or the object of desire (*your perfume fills my head*), they will be considered.<sup>80</sup>

- Some participants of the processes on which this thesis concentrates (mental, material, as well as relational and behavioural but to a lesser extent) will be helpful in the qualitative analysis of gender (see Section 9.3.). They may reflect the social evolution of gender roles and complement the findings revealed by the linguistic study of processes. For instance: *Sugar; Baby; Feel as faded as my jeans; Chained up little girl; Un gato herido; Paloma infiel; Señorita; La abandonada; Seré corazón abatido/malherido*, etc.<sup>81</sup>
- All simple and major clauses in clause complexes will be analysed, as well as the four syntactic types of clauses (Quirk & Greenbaum, 1990): declarative, interrogative (rhetorical questions included, e.g.: *¿cuántos besos he desperdiciado?*), imperative and exclamative.<sup>82</sup>
- Non-finite forms of verbs (Infinitive, Gerund, and Participle) are only considered when they are part of the main verb (e.g.: *I have been waiting for you*). They are disregarded when they are not part of the Process of a main clause (e.g.: *Pasiones vividas entre los dos*).<sup>83</sup> In relation to this, GET + adjective is seen as a relational process (e.g.: *get so excited*). However, in GET + past participle, the meaning of the

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<sup>79</sup> *Cupid used oblivion to take revenge.*

<sup>80</sup> *I understood I wanted the things that live in you.*

<sup>81</sup> *Fate wanted us to live apart, a hurt cat, unfaithful dove, I don't want to be the abandoned one any more; I'll be a downcast/injured heart*

<sup>82</sup> *How many kisses have I wasted?*

<sup>83</sup> *Passions we both experienced.*

participle labels the type of process (e.g.: *get burnt* → material process). When ‘get’ means *take, find, hunt*, etc. it will be considered Material (e.g.: *You won’t get him*).

- Modal verbs are not going to be analysed since transitivity does not consider the elements which have an interpersonal and/or textual function only, as indicated in Section 7.4 above.
- All negative sentences negating the action expressed by mental and material processes, as well as the action in metaphorised processes (relational included), will be examined to observe if they reveal notable findings for this study. The observations made above in relation to the subject of the clause also apply to negatives. Negative sentences are understood here as sentences including negative operator or negative modal verb (*don’t walk away; I can’t go on*), negative pronouns (*no one can do this*) or negative adverbs (*you’d never do that to me*).

Particular attention will be paid to:

- Those cases in which, although the adverb, operator or pronoun are negative, the connotation of the sentence is positive (e.g.: *Nunca quise así; What I wouldn’t give to have you lying by my side?; Como yo, nadie te amó*).<sup>84</sup> That is, the sense of the sentence favours the loving relationship. These examples will be grouped separately and disregarded.
- The preposition “without”, which has a negative connotation but does not always imply the negation of the main verb. For instance, in *dos amores que han muerto sin haberse comprendido; Sin darte cuenta*, ‘sin’ negates the

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<sup>84</sup> *I never loved this way; nobody loved you as I did.*

### Part 3. Method

main verb, but in *soy lo mismo que un perro sin amo* ‘sin’ does not affect the main verb and the sentence is affirmative.<sup>85</sup>

- The context and subject matter of the song are of utmost importance: love, heartbreaking, spitefulness (*vete, no quiero verte; Te prometo firmemente que no volverás a verme no, ya no te quiero más*), regret, etc. The song’s tone will help consider or disregard examples. For instance, in *sólo queda un adiós que no puedo olvidar*, we do not know if *no poder olvidar* (*can’t forget*) is positive or negative for the relationship.<sup>86</sup>
- Negative sentences whose subject matter is not related to loving relationships will be disregarded: ...*and can’t nobody stop the juice* (*music*).

For the final count of negative sentences, all the repetitions in verses, the chorus and refrains will be taken into account. In duets sung by male and female singers, the negative phrases they sing together will be counted twice: one occurrence for each gender.

- Many catenative verbs (or *phases*) are found in the corpus of lyrics. As previously expounded, in phases, the process of the verbal group is expressed by the second verb that will be added up to the corresponding type of process (see Section 7.5.). Phases are easy to identify because the action they describe is not different from the action described by the verb they occur with. For instance:

- *I want you to stay*: No phase. There are two processes: one mental “want” and one material “stay”.

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<sup>85</sup> *Two loves that have died without understanding each other; without realising; I’m like a dog without its owner.*

<sup>86</sup> *Go away, I don’t want to see you again; I solemnly promise that you won’t see me again, I don’t love you anymore; there’s just one goodbye that I can’t forget.*

- *My feelings start to show*: Phase. There is only one material process indicated by “start to show”.
- All the occurrences of a verb/Process and participants that are repeated several times in a song (verses, chorus and refrain) are counted. If the same idea is repeated over and over again, the message will have an impact on the audience’s consciousness and it is significant for the analysis. That is, the same process will be counted no matter how frequently it occurs in the verses or chorus. Nonetheless, there will not be a gender-specific analysis of the processes in refrains. The reason for this is that in many songs, in the refrain, the backing singers only repeat a single word and most of the time it is hard to distinguish if it is a male or female voice. There are, however, songs that, although not categorised as duets, feature backing singers of a clear gender. Their parts will be duly analysed as either males’ or females’ (e.g.: “Oye” by Gloria Estefan or “Hot in Herre” by Nelly).
- “Theme” will be also examined in all main clauses that include mental, material processes and metaphorised processes. Its analysis will only be undertaken in the lyrics of the first (1950s) and last (2000s) decades this study focuses on. The reason to work this way is so that, by contrasting the two ends of the whole time span (1950s-2009), a clearer description of any possible change of behaviour towards romance can be provided. The prominence of certain fronted constructions (e.g.: the contrast between the fronted subjects *I/you* in old and modern songs; the rate of fronted imperatives or fronted objects, etcetera.) may be relevant to the message that songs convey and may also give clues about the perception of loving relationships that males and females had in each period. It should be noted that all repetitions of the same example in verses, chorus and refrains are taken into



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account, as repetitions reinforce the impact of the thematic construction on the listener's mind.

#### 8.5.1. Metaphors

As discussed in Section 7.8.1, lexical metaphors play a focal part in the song lyrics. All metaphors that contain mental, material or relational processes with a mental or material meaning will be duly compiled, but there are a series of observations to make:

- In the corpus of song lyrics, there are many examples of lexical metaphors expressed through a material process but whose meaning is mental (e.g.: *A love so new only you could bring; You pushed my love aside; Kept trying hard to mend the pieces of my broken heart; Love was all we had worth giving; I would give my world to lift you up; My loneliness is killing me; I gave you life, I gave you my all, Desterrar tu forma de amar de mi corazón; Navegaré por tu oscuridad; Quién me va a entregar sus emociones; etc.). By contrast, no cases of metaphors expressed through mental processes whose meaning is material have been found in the corpus of analysis.<sup>87</sup>*
- The cases of lexical metaphors will be examined in context and **the system of analysis** for the classification of metaphors includes the following steps:
  1. Transitivity in metaphors will be analysed literally and added to the general count of mental and material processes. This way, complications in the analysis and variations in the final results are avoided. For instance: *I gave you all my trust* ('gave': material process).
  2. Once the literal analysis is undertaken, all these cases of figurative verbs with "converted" meaning will be tagged as lexical metaphors with 'metaphorisation

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<sup>87</sup> *Banish your way of loving from my heart; I will sail through your darkness; Who's going to give me her feelings?*

of a process/participant’ (see page 209 below): *Give you all my trust* is a ‘metaphorical processes’.

3. Finally, these metaphorical processes will be subtracted from the primary list of literal mental or material processes and classified according to the resulting type of process (mental/material), depending on the meaning they convey.

<i>I</i>	<i>gave</i>	<i>you</i>	<i>all my trust</i>
Actor	Process: material	Goal	Scope

Metaphor: Material → mental (*If You Had My Love* by Jennifer López, 1999)

<i>Yo</i>	<i>pienso</i>	<i>en ti</i>	<i>con mis manos</i>
Agent	Process: mental	Recipient	Circumstance

Metaphor: Mental → material (*Pienso en ti con mis manos* by Bebe, 2005)<sup>88</sup>

If “all my trust” is replaced with “my keys”, the process is still material but it would not be a metaphor. Likewise if, “con mis manos” is replaced with “mientras plancho” the process is still mental but not metaphorical.

- Not always does a metaphor instigate a change of process type. Some metaphors containing a material process remain material in meaning (e.g.: *You gotta rub me the right way; Sinking my fingertips into every inch of you; We know the game and we’re gonna play it; I want to squeeze you; Help me ignite now; No quiero robarte tu primera vez pensando en otra; diez mil muchachas bonitas en Madrid han florecido; Hasta en sueños he creído tenerte devorándome; Roba el último beso que hay en mi boca; Si yo pudiera quemar tu boca, etc.*).<sup>89</sup> And some metaphors

<sup>88</sup> This example by the singer Bebe is not included in the corpus, but it is very useful to illustrate the metaphorisation of a mental process into material, as no examples of this kind were found in the corpus.

<sup>89</sup> *I don’t want to steal your first time thinking about another woman; ten thousand pretty ladies have bloomed in Madrid; Even in my dreams you were eating me up; steal the last kiss from my mouth; If I could burn your mouth with kisses.*

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with a mental process remain mental (e.g.: *El amor embruja tu corazón sabe a libertad; Tu beso sabe a culpabilidad*).<sup>90</sup>

- Relational processes are also present in the corpus and taken into account, as long as they are metaphorical. Relationals may also contain circumstances, which are like indirect participants and, according to Halliday & Matthiessen (2014), determine ‘patterns of agnation’ (see page 159) , In the lyrics there are several cases of agnation between relational processes and mental processes of affection, as the following example illustrates:

<i>You</i>	<i>Are</i>	<i>in love</i>	<i>with me</i>
Carrier	relational Process	attribute	circumstance (accompaniment/matter)

Metaphor: relational → mental (*Hooked On A Feeling* by Blue Swede, 1974)

Here the attribute (*in love*) of the circumstance of Accompaniment/Matter *with me* is agnate with the mental clause “you love me” (mental process). All these cases will be analysed as relational and classified as mental, as the attribute is a mental state. When the relational verb is other than ‘to be’, it can change to be mental (e.g.: *Me tienes en tus manos; Boy you got me blinded; I lost a part of me*) or material (e.g.: *Let's get lost tonight; En tus labios yo pierdo los días*) and the resulting meaning will be added to the corresponding count of mental and material processes.<sup>91</sup>

- Types of metaphor: a distinction is made between metaphorical processes and processes in which a participant is used metaphorically:

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<sup>90</sup> *Love bewitches your heart, it tastes of freedom; your kiss tastes of guilt.*

<sup>91</sup> *I'm in your hands. In your lips I lose time.*

- **Metaphorisation of a process** (material, mental, relational): *I gave you all my trust*. To recap, if a process is metaphorised (for example, from material to mental), the metaphor is classified as ‘metaphorisation of a process’, independently of whether the participants are also metaphorical or not. With regard to relational processes, the metaphor will come up from a relational verb, which is metaphorised, or from the verb to be + attribute (e.g.: *I’m so in love with you*). In the latter case the metaphor is applied not only to the participant but to the whole process (‘be in love’), and will be added to the count of processes (mental or material) that the resulting metaphorical meaning provides.
- **Metaphorisation of a participant**: It may also happen that, instead of a process, a participant (circumstances are considered participants in this project) is used metaphorically. For instance, in *I saw the flickering shadows of love on her blind*, the participant “flickering shadows of love” is metaphorical but not the process (verb ‘to see’). As this study is focused on processes, when the participants (not processes) are metaphorised in mental, material or relational clauses, the participants will be analysed and labelled as metaphors, but not added to the final count of processes.
  - Criteria for discarding metaphors:
    - Metaphorised participants in processes other than mental, material or relational (e.g.: *When you look behind you there’s no open door*: Existential).
    - Metaphors not directly concerned with emotions: *reloj detén tu camino[...]**detén el tiempo en tus manos*.<sup>92</sup>
    - ‘Dead’ metaphors (conventionalised expressions like *I tread a troubled track*.)

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<sup>92</sup> *Clock, stop your rounds [...], stop time in your hands.*

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are not taken into account as metaphors in this study but they are counted if they are mental or material. In any case, there may be exceptions depending on the interpretation of the hearer, as explained below.

- The purpose of this study is neither to categorise metaphors nor to quantify metaphors. The intention is to show, through specific examples found in the corpus of lyrics, how the meanings of verbs vary when they are part of a metaphor.
- There are metaphors of participants that do not include a verb (normally verb “to be”) because it is omitted or implicit. These cases will be taken into account (but not classified), as in: *Con la mirada tú me pusiste un telegrama, que me decía: destino tu corazón, domicilio cerca del cielo, remitente mis ojos son.*
- When there are allegories in a song, their analysis will not differ from the type of analysis in the other songs. That is, the allegory will be examined from the literal standpoint, and the possible metaphors found in it will be analysed and classified, if necessary. For instance, in the *Beyond the Sea* by Bobby Darin (1959), that “sea” can be seen as the real sea or, alternatively, as a kind of reverie in which the “sea” is just an insurmountable distance separating the singer from his lover. Singularly, the corpus has a Spanish song from the 1980s, *Aire* by Pedro Marín, which is a complete allegory. In that song, the male singer’s voice is ‘transformed’ into air and tries to seduce the lover as a caressing breeze. Owing to its complexity, it has been considered a special case and the processes in it have been analysed with their real meaning (i.e. as if they were not metaphorical).
- Within each of the metaphors, there are differing degrees of correlation with the actual, literal meaning, which makes the metaphor clearer in some cases than in others. For example, “luchas por mi amor” or “hide a broken heart” are quite

conventionalised (obviously, there is no fight or physical entity hiding ‘a broken heart’). On the contrary, “el corazón pongo en mi canción” is more metaphorical<sup>93</sup>. There are some instances of metaphors that display a certain degree of ambiguity, thus hampering their classification. Certain cases may be identifiable as metaphors, or not, depending on personal interpretation, the lexicalisation process and so on. Some examples of ambiguous metaphors or metaphors which give rise to a double meaning are:

1. *Can't you find a little room inside for me?:* It is vague. The song does not clarify if the “room” is a real physical space or “a place in the heart”.
2. *En tiempo de relax empolva su nariz:*<sup>94</sup> Here “empolvarse la nariz” can be read as snorting cocaine (which would make it a metaphor) or putting make-up on (in which case it would not be a metaphor).
3. *Antes de partir me entregó su estrella de David. Llevaré su estrella de David.*<sup>95</sup> It is not clear if “the star” is a metaphor of virginity or if it simply refers to an object. There are more examples of songs including metaphors with the word “star”, but some of them have been marked as unclassifiable. It is not clear if “star” symbolises something or if it is just an element to embellish, owing to the traditional association of love and the firmament (e.g.: *Rescatar esta piel y robarme esa estrella que vemos tu y yo al hacer el amor*).<sup>96</sup>

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<sup>93</sup> *You fight for my love; My heart is in my songs.*

<sup>94</sup> *In her free time she powders her nose.*

<sup>95</sup> *Before leaving she gave me her Star of David star. I'll carry her Star of David.*

<sup>96</sup> *Rescue this skin and steal that star that you and I see when we make love.*

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4. *With your kisses set me burning.* Metaphors referring to sexual excitement can be interpreted as either a mental state (desire) or a physical reaction (material). Here they have been considered to be a mental manifestation.
  5. *If you give a little more than you're asking for.* Here we do not know if “little more” is feeling or something material. If it has to do with emotions, “give” would be metaphorical.
- Complex metaphors have been disregarded owing to the difficulty to unravel them. For example: *Tu nombre se vuelve hiedra que me abraza y entre sus ramas ella esconde mi tristeza.*<sup>97</sup>
  - Sayings and idiomatic expressions (e.g.: *catch my eye*, *ser duro de pelar*; *me tiró dos besos*; *decido dar un paso más*; *no quiero volver nunca más a ti*, etcetera) are dead metaphors and no longer perceived as metaphors. Idioms and sayings will be analysed according to the actual meaning conveyed by the process and the context in which they are produced. However, it is difficult to define the extent to which a dead metaphor is used as such. There is a narrow line separating what is considered a ‘dead’ metaphor and what is considered a lexical metaphor. It has to do with perception, use and time. Idioms, typical dead metaphors, can be regarded as such by some people or lexical metaphors by others. For instance: *Who else am I gonna lean on*; *I won't push you baby*. ‘Lean on’ might be considered metaphorical or might not, since it has been standardised as synonym of ‘support’ and, therefore, it would be ‘dead’. In this study it is considered metaphorical. Similarly, ‘push’ has a double meaning: ‘pushing’ as physical action and ‘pushing’ in a figurative way, as a synonym of ‘forcing’. Here it is considered figurative but a ‘dead’ metaphor.

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<sup>97</sup> *Your name turns ivy that embraces me and amongst its twigs it hides my sadness.*

Likewise, ‘share’ can also be considered a metaphor in *I want someone to share my love with*, as it is widely assumed that something intangible like emotions can be shared.

- Expressions of the kind “love comes, love is born”, etc. are also considered metaphors. The verb does not have a physical meaning in these instances, in contrast with “the traveller comes”, “the baby is born”, and so on. These metaphors are quite ‘dead’, though, and people who are not expert may not detect them, and use them without knowing they are metaphors. Some examples from the corpus are: *love doesn’t come easy, el amor cuando llega es lo mejor, nunca sabré el milagro de amor que ha nacido por ti, nunca sabré en qué viento llegó este querer, el amor que nació de los dos, tu amor llegó a mi vida*, etc.<sup>98</sup>
- The approach to phrasal verbs posed a challenge as, on the one hand, they have their own acquired meaning but, on the other hand, the mental schema they represent makes them metaphors. Either way, there are nuances: some of them are clearly metaphorical, others are quite ‘dead’ etc. (this categorisation depends on personal interpretation, as indicated before). For instance *I won’t pull you through* can be considered a metaphor (from material to mental) or simply a mental Process. However, *make it through* is a material process and no metaphor is implied. For this reason, it was decided that all phrasal verbs were analysed according to the meaning they have within the particular context of the song.

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<sup>98</sup> *Love is the best when it comes; I’ll never know this miracle of love that was born with you. I’ll never know what wind this love came with, the love that was born by you and me, your love came to my life.*



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- Similes such as: *I'm stickin' to my guy like a stamp to a letter; I'm melting like hot candle wax sensation; You're like fresh morning dew on a brand new day; Me supoo dulce como la miel, etc.*<sup>99</sup> are not separated from metaphors in this study for the reasons explained in Section 7.8.2.
- Personifications will be taken into consideration when the non-human entity is attributed romance-related characteristics or actions (see Section 7.8.3.).
- All the occurrences of the same metaphor in a song will be counted. Likewise, if a metaphor appears in more than one song in the same decade, the number of occurrences will be also quantified as that may reveal significant findings.

With this overall arch of analysis established, Part 4 ('Results and Discussion') will attempt to provide a thorough account of the socio-gender findings derived from the linguistic study of the different facets discussed in Part 3. To facilitate the corpus analysis and figure out the results, an external software based analytic tool along with a statistical study will be used in Part 4. Firstly, MonoConc software will provide frequency wordlists of the most common terms in the corpus of lyrics. Besides, different types of MonoConc searches will be carried out, as explained in Section 9.1. Secondly, the Chi Square test will determine whether there is a significant difference between the number of material and mental processes and, further, whether the difference is a product of chance or relates to other factors, as will be seen in Section 9.4.

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<sup>99</sup> *It tasted sweet like honey.*

## PART 4

*Give me some music; music, moody food  
Of us that trade in love.*  
(William Shakespeare, Antony and Cleopatra)

### 9. Results and discussion

This chapter presents the interpretation and a review of the results derived from the parameters of analysis established in Part 3. According to those criteria a quantitative and qualitative analysis of all mental and material processes (behavioural included) as well as the lexical metaphorisation of process types have been carried out. As was stated in Part 3, only metaphors expressed through material, mental and relational processes have been taken into consideration. This linguistic analysis is the basis for drawing on the subsequent conclusions.

Firstly, a discussion of the content of the corpus will be undertaken (9.1). In it, the peculiarities found in relation to the number of words belonging to both genders, as well as the frequency of the most common words, will be analysed. In order to detect the frequency of relevant words, *MonoConc* software has been used, facilitating, this way, the search. The second part of this chapter (9.2) is dedicated to the quantitative analysis of the results (regarding languages and sexes in each decade) by means of graphs. In addition, the Chi square test will be used to provide complementary findings to the analysis of the graphs. The third section (9.3.) offers a discussion of the qualitative gender analysis of the songs over the last sixty years. In order to make the discourse analysis and interpretation of data more enlightening, numerous examples have been included to illustrate the discussion.

## Part 4. Results and Discussion

The fourth section (9.4.) is concerned with the review of negativity as its weight is relevant in the analysis of love songs. Finally, the fifth section (9.5.) is intended to conclude the discussion on the Dionysian nature of music introduced in Part 1 (Section 1.3.), now from a closer perspective, considering the songs studied in this thesis.

### 9.1. The words of the songs; the words of the corpus

The first aspect of note is the number of words that form the body of research from which all the data have been obtained. To facilitate the reader, Table 3 (already included in Section 8.2.) is provided again. It shows the corpus of words (around sixty thousand) and their distribution by gender and language in each decade:

Total words (Corpus): 59,745						
	1950s: 6,272	1960s: 7,244	1970s: 9,439	1980s: 10,508	1990s: 12,360	2000s: 14,020
ENGLISH	MEN: 1,420	MEN: 1,814	MEN: 2,602	MEN: 3,075	MEN: 3,413	MEN: 4,911
	WOMEN: 1,609	WOMEN: 2,080	WOMEN: 2,770	WOMEN: 2,921	WOMEN: 3,199	WOMEN: 3,695
SPANISH	MEN: 1,409	MEN: 1,513	MEN: 2,034	MEN: 2,302	MEN: 3,306	MEN: 2,805
	WOMEN: 1,834	WOMEN: 1,837	WOMEN: 1,933	WOMEN: 2,212	WOMEN: 2,442	WOMEN: 2,609

**Table 3.** *Corpus words and their distribution by sex and languages in each decade*

According to these figures, the total number of words, by decade, raises as decades go by. This means that songs are longer and have more content. If we look at the figures in more detail (by gender, by language and by decade), it seems that, in English, songs sung by women were longer than those sung by men in the first three decades. However, in the last three decades the situation is reversed. In Spanish, the same pattern is found, but the number of words of the songs sung by men is higher from the 1970s onwards. If we compare the number of words of the same sex singers, in Spanish and English in the same decade, we can observe that the number or words of male lead singers in English is always

larger than the number of words of the songs by their Spanish counterparts. Interestingly, the same feature is registered in women's songs except in the 1950s, when the lyrics of Spanish female lead singers outnumber the English ones. An explanation of the reasons that might account for these patterns in the number of words lies outside the scope of this thesis.

MonoConc software has been used to find out the most frequent words in the songs chosen for this project. In order to do so, three types of advanced searches were undertaken. To begin with, a general search was made in the total corpus of lyrics (240 songs) without title and singer. Then there was a second search, by decades, without sex distinction to identify the most common words in English and in Spanish. And there was a third search, by gender, over the last sixty years, without distinct reference to individual decades. The results show interesting information of the songs in both languages, which is worth comparing and discussing.

1) The first general search revealed that the most frequent words in the corpus of lyrics are “you” (1677 occurrences; 2.78%), “me” (1347 occurrences; 2.25%), and “I” (1302 occurrences; 2.16%), as Figures 4, 5 and 6 show. The Spanish “tú” and “yo” are not so popular: 207 and 293 cases, respectively. The reason given is that Spanish is a more inflected language and the verbal ending indicates the person. As Arús (2010) indicates, the fact that Spanish verbal inflection includes the specification of person in all tenses, explains why pronominal subjects are left unexpressed in unmarked realisations, and, hence, the high incidence of Process as Theme in that language. For example in *intentas disimular* and in *me conformo con ser feliz*, the inflectional suffixes –as and –o indicate second person singular and first person singular respectively, which makes the expression of the Spanish pronouns ‘tú’ and ‘yo’ unnecessary. Expressing the subject of the verb again sounds repetitive, and it is usually omitted. However, sometimes, the subject is

## Part 4. Results and Discussion

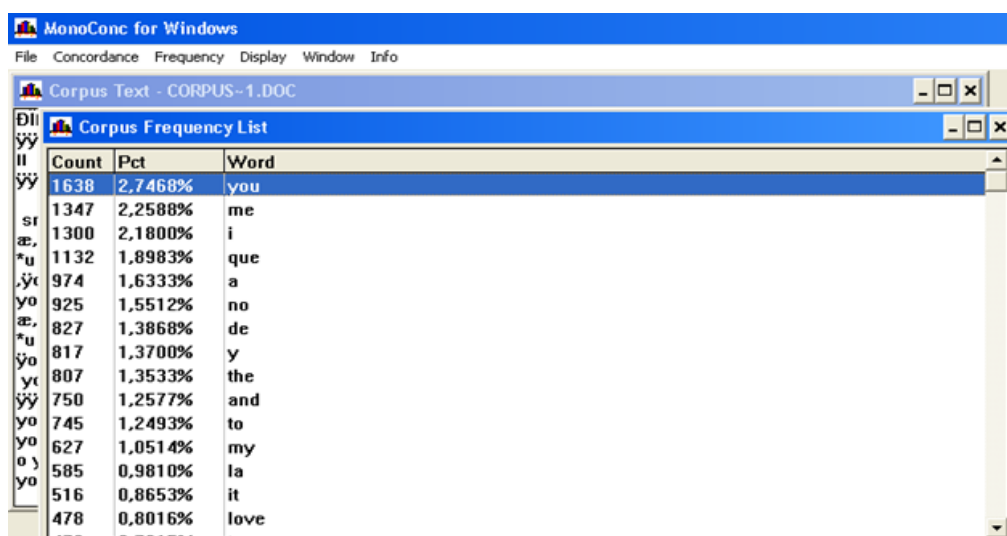
deliberately included because the speaker wants to emphasise and assert their presence. It is important to clarify that “me” is an existing word in Spanish and English (*Me gustas, You loved me*). This is relevant because, on many occasions, it refers to the “affected object”. That is, the person having the feelings (e.g.: *Me duele hasta la sangre de lo mucho que te quiero; Love me forever; You kissed me all through the night; El dinero no me importa*, etc.). The analysis of “me” by language indicates that it is more frequent in English than in Spanish (739 cases vs. 569). Alternatively, “me”, in English, is much less common than “I” (1269 cases) but the Spanish “me” outnumbers the subject “yo”. This may be owing to the optional nature of the Spanish subject. In Section 6.2.5., we pointed out that the use of personalisation is a common feature in love songs, and both MonoConc results and Theme analyses now prove it.

The analysis of Theme (only in the 1950s and in the 2000s) has revealed that the use of fronted subjects “I/yo” is more frequent than “you/tú” in both decades.<sup>100</sup> Additionally, female lead singers surpass males in the use of fronted “I/yo” in both decades and languages, except for Spanish male singers of the 1950s. In line with this, there are few cases of fronted “we/nosotros” in both decades, which indicates the self-centred perception of romance by both sexes. In the 2000s, the number of occurrences of fronted “we/nosotros” increases, especially in English songs (e.g.: *we only said goodbye with words; [nosotros] hemos llegado a un punto de inflexión*). It seems that perceptions have altered and songs talk about relationships from the point of view of the couple more than from the perspective of the single lover. Other quite popular words found by MonoConc are *love/amor, heart/corazón*, and *baby*, as expected. The study of Theme shows that a common fronted element in songs from the 1950s and the 2000s is affectionate vocatives, such as *baby, my darling, daddy, cosita linda, niña*, etcetera,

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<sup>100</sup> Omitted Spanish Subjects have been included here instead of considering the fronted Process, as the hearer automatically identifies the subject of the verb by its inflection.

especially amongst men. This indicates again a patriarchal attitude of men towards women. Nonetheless, in the 2000s, the amount of fronted affectionate vocatives from female lead singers to men rises considerably. Even so, they are still inferior in number to the fronted vocatives used by men in the same decade. The use of vocatives can indicate power relationships, which is of utmost interest for the study of CDA carried out in this thesis. It could be argued that in the 1950s, ideologically, men's superiority over women was more socially accepted than in the 2000s (see power -6.1.3- and -ideology -6.3.5- Sections). According to Shiina (2007) vocatives and formulaic expressions contribute to create asymmetrical hierarchical relationships. Whilst the subordinate uses the honorific vocative forms (i.e. *Sir, Madame, caballero, Don*, etc.), "the character of higher position uses affectionate names or familiar vocatives" (Shiina, 2007: 44). The use of hierarchical vocatives is not frequent in the songs of the two decades examined whereas the use of informal vocatives is fairly common (e.g.: *niña, baby, boy*, etc.). Overall, familiar vocatives from men to women are more frequent, although the difference between thematised vocatives is lower in the 2000s than in the 1950s. It should be noted that, to some people, the use of vocatives such as *mi niña* or *daddy*, may sound sexist rather than affectionate.



Count	Pct	Word
1638	2.7468%	you
1347	2.2588%	me
1300	2.1800%	i
1132	1.8983%	que
974	1.6333%	a
925	1.5512%	no
827	1.3868%	de
817	1.3700%	y
807	1.3533%	the
750	1.2577%	and
745	1.2493%	to
627	1.0514%	my
585	0.9810%	la
516	0.8653%	it
478	0.8016%	love

Figure 4. Most frequent words in the corpus of lyrics (without language distinction)

Part 4. Results and Discussion

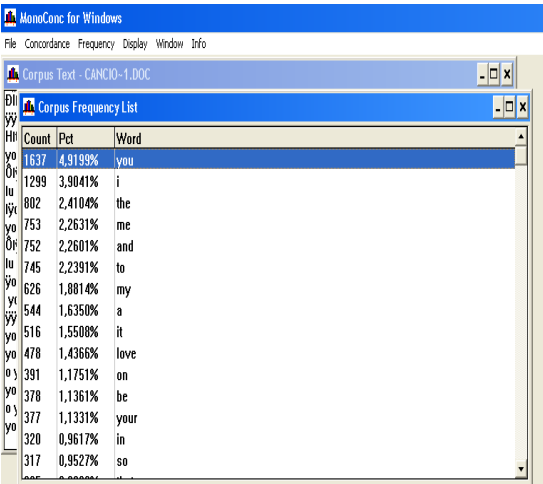


Figure 5. Most frequent words in English

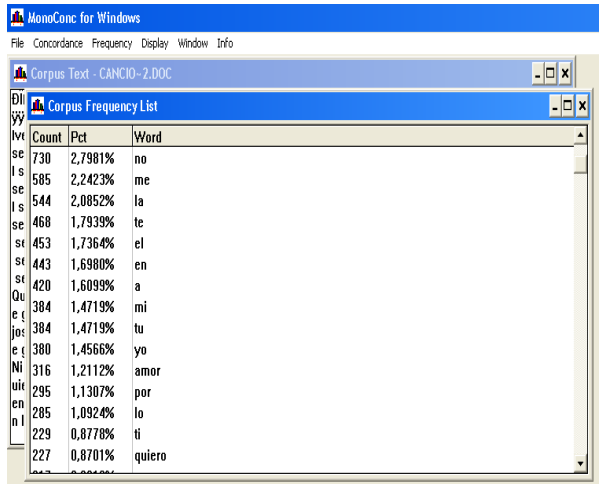
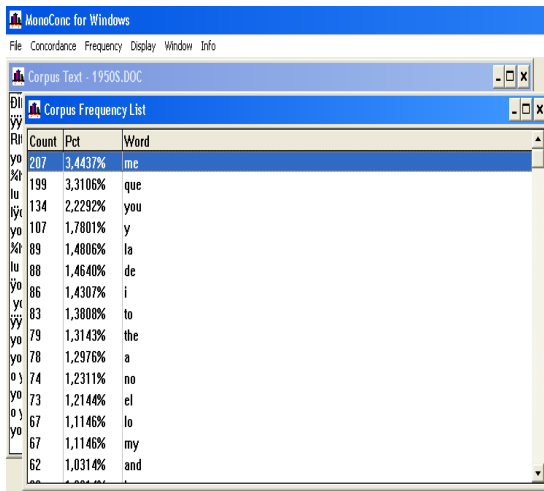


Figure 6. Most frequent words in Spanish

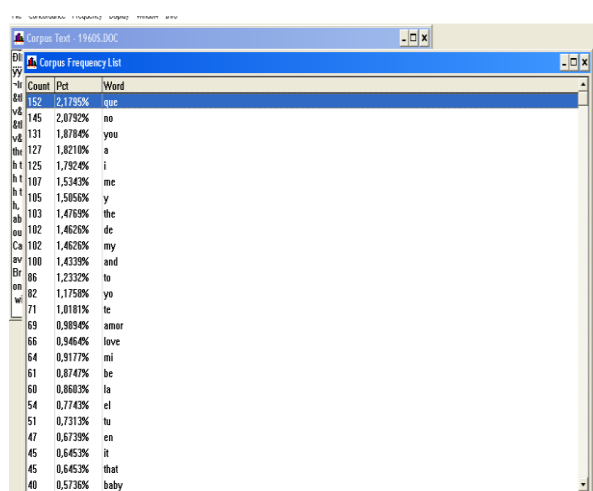
2) The search by decades shows the same results regarding subjects (see Figures 7-12). “I” and “you” are the most frequent words and they have an increased occurrence as years go by and songs grow in length. The use of the Spanish subjects “yo” and “tú” fluctuates throughout the decades, but this is not a relevant fact; it depends on the use of the explicit/omitted subject. The global trend of “Love” and “amor” also increases as the decades pass. However, in the 1990s the occurrence falls in the two languages. Curiously, the overall prevalence of the words “love/amor”, remain on a par with each other, in both languages, throughout the six decades. Similarly, the word “baby” gradually increases over the years, especially amongst female singers, as will be argued below. Nonetheless, in the 1980s, the number of occurrences of “baby” falls sharply to 8 occurrences. In the 1990s “baby” increases but drops again in the 2000s. The following figures show the most frequent words, by decade, in the two languages:

## Part 4. Results and Discussion



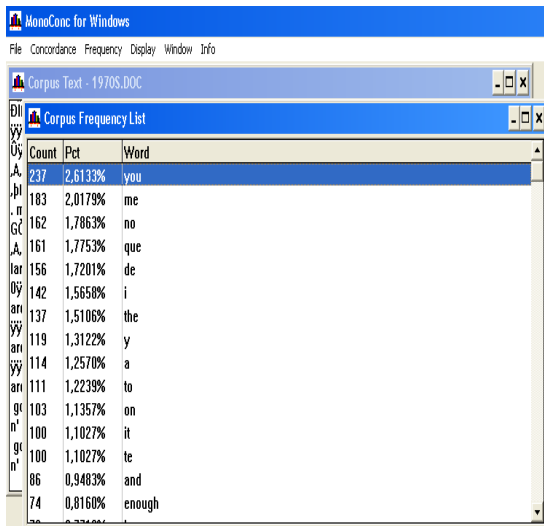
Count	Pct	Word
207	3.4437%	me
199	3.3106%	que
134	2.2292%	you
107	1.7801%	y
89	1.4806%	la
88	1.4640%	de
86	1.4307%	i
83	1.3808%	to
79	1.3143%	the
78	1.2976%	a
74	1.2311%	no
73	1.2144%	el
67	1.1146%	lo
67	1.1146%	my
62	1.0314%	and

Figure 7. Most frequent words in the 1950s



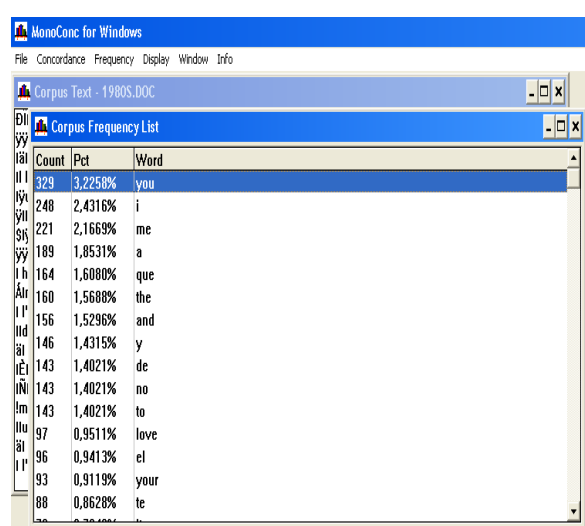
Count	Pct	Word
152	2.1795%	que
145	2.0732%	no
131	1.8704%	you
127	1.8210%	a
125	1.7824%	i
107	1.5343%	me
105	1.5050%	y
103	1.4769%	the
102	1.4626%	de
102	1.4626%	my
100	1.4339%	and
86	1.2332%	to
82	1.1750%	yo
71	1.0181%	le
69	0.9894%	amer
66	0.9464%	love
64	0.9177%	mi
61	0.8747%	be
60	0.8683%	la
54	0.7743%	el
51	0.7313%	tu
47	0.6739%	en
45	0.6453%	it
45	0.6453%	that
40	0.5736%	baby

Figure 8. Most frequent words in the 1960s



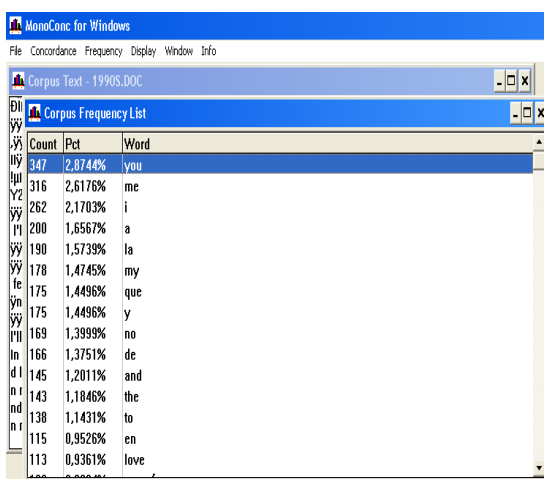
Count	Pct	Word
237	2.6133%	you
183	2.0179%	me
162	1.7863%	no
161	1.7753%	que
156	1.7201%	de
142	1.5658%	i
137	1.5106%	the
119	1.3122%	y
114	1.2570%	a
111	1.2239%	to
103	1.1357%	on
100	1.1027%	it
100	1.1027%	te
86	0.9483%	and
74	0.8160%	enough

Figure 9. Most frequent words in the 1970s



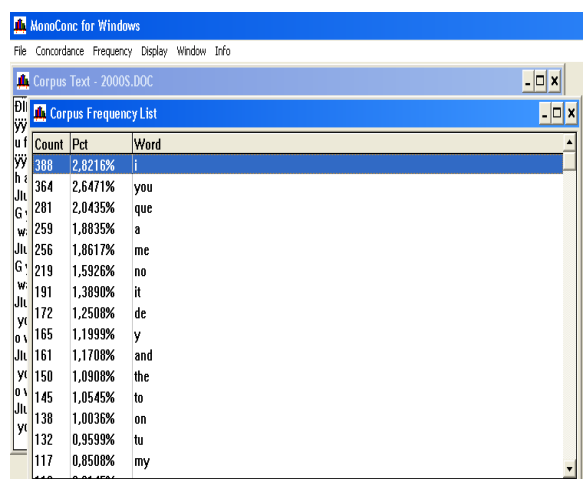
Count	Pct	Word
329	3.2258%	you
248	2.4316%	i
221	2.1669%	me
189	1.8531%	a
164	1.6080%	que
160	1.5688%	the
156	1.5296%	and
146	1.4315%	y
143	1.4021%	de
143	1.4021%	no
143	1.4021%	to
97	0.9511%	love
96	0.9413%	el
93	0.9119%	your
88	0.8628%	te

Figure 10. Most frequent words in the 1980s



Count	Pct	Word
347	2.8744%	you
316	2.6176%	me
262	2.1703%	i
200	1.6567%	a
190	1.5739%	la
178	1.4745%	my
175	1.4496%	que
175	1.4496%	y
169	1.3999%	no
166	1.3751%	de
145	1.2011%	and
143	1.1846%	the
138	1.1431%	to
115	0.9526%	en
113	0.9361%	love

Figure 11. Most frequent words in the 1990s



Count	Pct	Word
388	2.8216%	i
364	2.6471%	you
281	2.0435%	que
259	1.8835%	a
256	1.8617%	me
219	1.5926%	no
191	1.3890%	it
172	1.2508%	de
165	1.1999%	y
161	1.1708%	and
150	1.0908%	the
145	1.0545%	to
138	1.0036%	on
132	0.9599%	tu
117	0.8508%	my

Figure 12. Most frequent words in the 2000s



## Part 4. Results and Discussion

3) The contrast men/women in the search by gender reveals meaningful results in the two languages. This time, the data was not examined decade by decade, but over the entire sixty years. That said, the most evident differences are that, in the English lyrics, the frequency of the words “you” and “I”, in women, is a bit higher than in men (“you” being the most frequent for both sexes). In Spanish, the use of “yo” and “me” is much greater than “tú”, and “me” is the most frequent word. This is a significant feature as both “yo” and “tú” are optional. MonoConc shows that, in the lyrics, the use of “yo” is more common amongst Spanish women throughout the last six decades. This might indicate the inferior position of women with regard to men and the consequent need for them to assert themselves and to be listened to. As for nouns, the word “love/amor” (note that in English ‘love’ can function as a verb or as a noun) is a bit more common amongst female lead singers. In Spanish, ‘amor’ is more repeated by men, which means that men are more romantic, as will be expounded in the following section. The word “baby”, vocative traditionally associated with the way men address women, continues to be used more frequently by men although the difference is not so great. This can be explained by the reversal of roles and the *ladette* phenomenon by which women adopt a more masculinised attitude (see Section 5.2.2.). It could also be attributed to a possible balance in the power relationship between men and women that CDA studies and that authors like Jackson & Tinkler (2007) review, as discussed before, (see also Lakoff, 1975).

One of the peculiarities that was found as the analysis of songs was carried out, was the frequency of the word “care/importar” (negative forms included). Owing to its scarce rate, MonoConc programme does not count it, but it was striking enough to be counted with the word processor. The results show that it is a word that the English male lead singers do not use at all in any of their songs. Women, on the contrary, do use it but it only appears 7 times. It is an interesting fact that deserves observation as it be interpreted as the

traditional belief that women care more about loving relationships than men. The following two examples demonstrate this idea:

### Example 1:

*Better forget him, him with his nose in the air,  
he has you dancing on a string,  
break it and he **won't care** (Hey There by Rosemary Clooney, 1954)*

### Example 2:

*The tears I cry for you, could fill an ocean.  
But you **don't care** how many tears I cry.  
And though you only lead me on and hurt me.  
I couldn't bring myself to say goodbye.  
Cause everybody's somebody's fool.  
Everybody's somebody's plaything.  
And there are no exceptions to the rule.  
Yes, everybody's somebody's fool.  
I told myself it's best that I forget you  
Though I'm a fool at least I know the score  
Yet darlin' I'd be twice as blue without you  
It hurts but I come runnin' back for more  
[...] Someday you'll find someone you really **care for**  
And if her love should prove to be untrue.  
You'll know how much this heart of mine is breaking  
(**Everybody's Somebody's Fool** by Connie Francis, 1960)*

In Spanish, the use of the word “importar” is evenly balanced between men and women (17 and 15 cases, respectively). This can be related to the traditional idea that Spanish male singers are more romantic; thereby supporting the argument with reference to the predominance of mental processes in Spanish songs, as will be expounded below.

Another interesting aspect found in the MonoConc searches has to do with negation. The frequency of negative adverbs and auxiliaries is rather significant, but this issue will be developed in Section 9.4., devoted to negative sentences.

## Part 4. Results and Discussion

### 9.2. Results of the quantitative analysis

#### 9.2.1 Detailed comparative analysis by decades, genders and societies

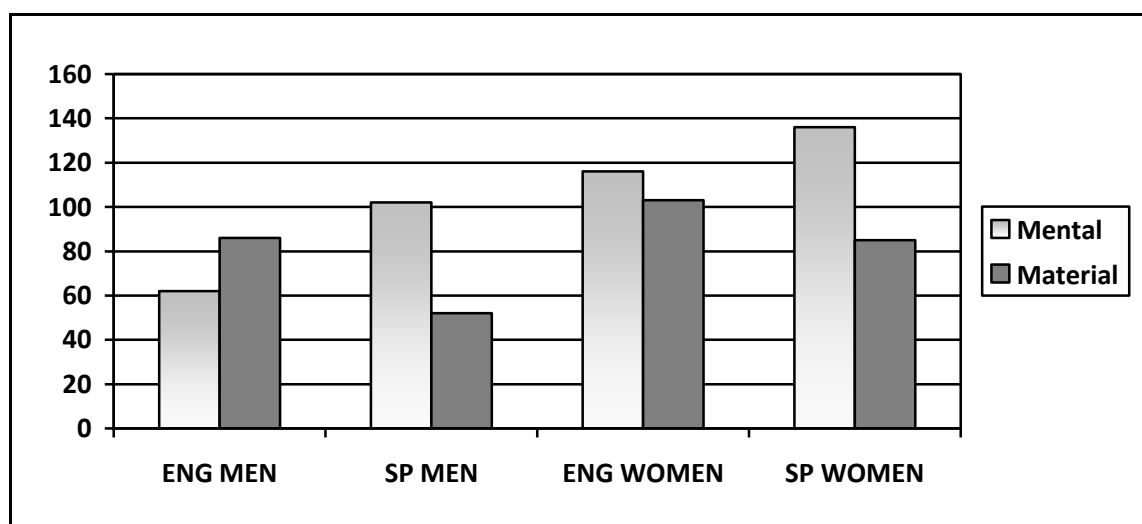
In order to facilitate the discussion of results obtained from the analysis of process types, mental processes are considered to be conservative and passive behaviour, whereas material processes are associated with a more active, straightforward or progressive attitude towards romance. The graphs below encapsulate social behaviour in the two social contexts (Spain and the English-speaking World) by the collection of process types classified into four differentiated groups: English men, Spanish men, English women and Spanish women.<sup>101</sup> The analysis of the graphs will be complemented from a gender point of view discussion in Section 9.3., where, decade by decade, the information provided here will be elucidated with plenty of examples.

To start the quantitative analysis, it can be seen that Graph 2 reveals that, in general terms, the most predominant process in love songs in the 1950s is mental, especially in Spanish. One example related to this is that in Spanish songs from the 1950s, the verb is often postposed to final position. As a result, direct objects and other complements that are connected with feelings, in general, or with love, in particular, are thematised, giving priority to the main subject in the song, love. For example: *Así el cariño mucho amor nos dará; Nuestras promesas de amores en el aire se han perdido; El delirio que no puedo olvidar.*<sup>102</sup> Even if the process is not always mental, this inversion tends to occur with expressions of feelings.

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<sup>101</sup> “English” here refers to the English language.

<sup>102</sup> *Affection will give us much love; our love promises have been vanished into thin air; delusions I can't forget.*



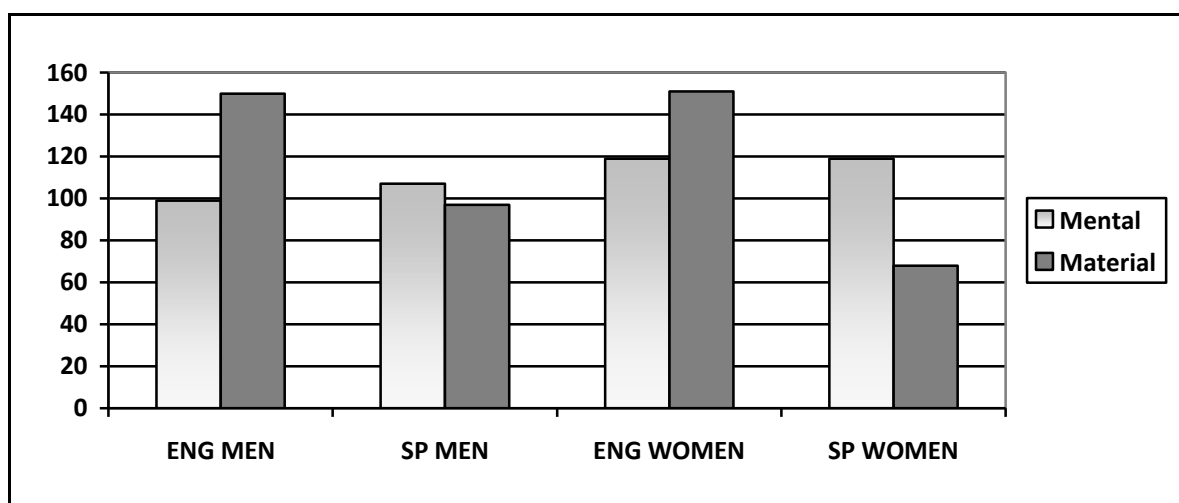
**Graph 2.** *Mental and material processes in 1950s songs (English and Spanish)*

Although mental verbs are preponderant in the 1950s' music, there is an evident exception. If we look at the statistics for male lead singers, there is a remarkable difference in the distribution of material and mental processes depending on the language: there are very few cases of material processes in Spanish (52 cases) but twice as many cases of mental processes (102). However, exactly the opposite occurs amongst their English counterparts. English male lead singers are the only group in the 1950s where material processes (86 occurrences) outnumber mental processes (62 cases). Might the abundance of mental processes in the Spanish lyrics mean that Spanish men were more romantic? As Nieto (2012) argues, the most plausible reason is that, as mentioned before, at that time the Spanish music was more tied to the past. The presence of boleros and ballads promoted the traditional role of the *Latin lover* and seducer of the previous decades. A tradition that connects with medieval troubadours and courtly love described in Section 1.4. The courtly love revival is also present in English songs of this decade (crooners): *While angels tell of love. Don't break the spell of love, hold my hand so this is the garden of Eden, In dreams it was never so grand* (*Hold My Hand*, by Don Cornell, 1954). But the old rules of conduct gradually fade. Instead, the new 'bad boy' starts to pave his way in the more modern and material English music, as examples in Section 9.3.1 illustrate.

## Part 4. Results and Discussion

As for women, the contrast between mental and material processes in both languages is really noticeable, although in English the difference between both processes is small. This graph shows that, in the 1950s, songs by female lead singers were more based on abstract concepts, big ideals and emotions than in material actions. This peculiarity can be interpreted as the modicum of mobility that women had at that time with regard to men. In particular, this idea is present in Spanish songs, where the difference is higher: 136 examples of mental processes versus 85 material. As Nieto (2012) pointed out, it seems that women were not those who made the decisions. They were like objects, idealised and quiet housewives who could only perceive the world around from a domestic perspective, but rarely partake in it. They waited, patiently, to be ‘conquered’ by men. However, it is worth mentioning that, women’s songs in English that are closer to the new decade (the 1960s), manifest a slightly more open-minded perspective and broadening of attitudes (especially with regard to sexuality), which might be the germination of the future sexualisation of women (see Section 6.2.). For instance, the lyrics of ‘Fever’ by Peggy Lee (1958) would be unimaginable in 1950s-Spain: *When you put your arms around me I get a fever that's so hard to bear. You give me fever when you kiss me Fever when you hold me tight. Fever in the mornin' Fever all through the night.*

When looking at Graph 3, an evident contrast with respect to the previous decade can be observed. The statistics reflect a change in attitude that started in the late 1950s (more clearly in female English songs) as they contain more material processes. This is owing to women’s emancipation and rights (see Section 1.6.2.) as well as a more open sexual behaviour, which is reflected in the songs.



**Graph 3.** *Mental and material processes in 1960s songs (English and Spanish)*

In the songs from the 1960s, material processes exceed mental with almost similar occurrences for male and female songs, which can be seen as the beginning of a more equal characterisation of roles towards romance.<sup>103</sup> Relationships stop being so mental and idealised and start being more material and real. In the English-speaking World (USA and UK), social and interpersonal revolution hits all sectors of society and music proves it. Even so, English songs by female lead singers still are more mental than the music by male lead singers.

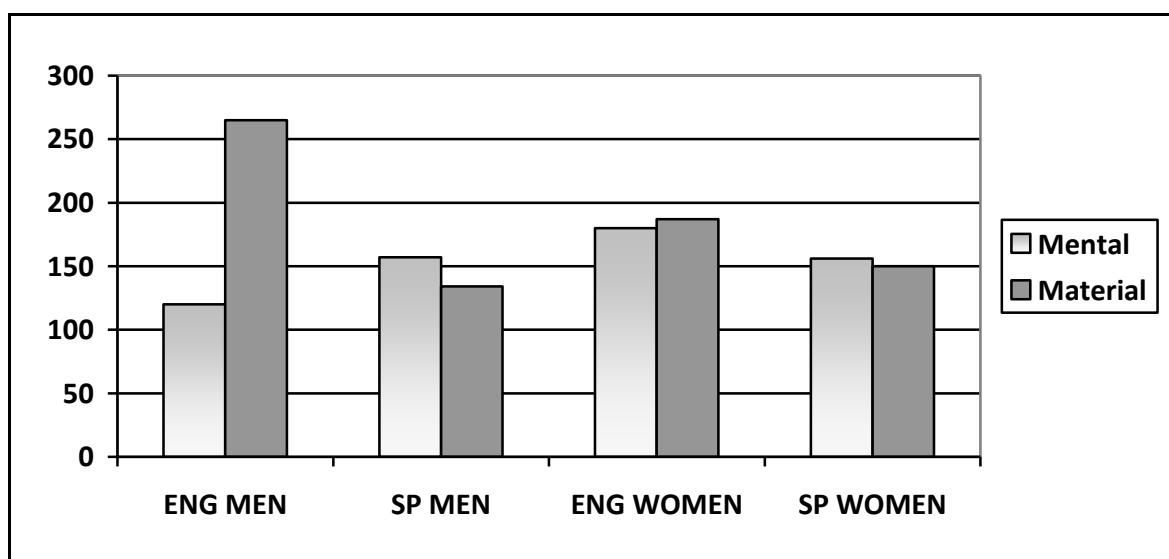
If compared to English songs, Spanish lyrics are not so progressive although, for Spanish men, there is a stark contrast between the 1950s and 1960s, since material processes are much more frequent in the 1960s. In general, mental processes in the 1960s continue outnumbering the material ones and the contrast between processes is sharper amongst women (119 mental vs. 68 material) than amongst men (107 mental vs. 97 material). Considering these results, it seems that Spanish men are starting to find a balance with respect to loving relationships, whereas Spanish women still have a long way to go before they are in the same position as Spanish men. We see that the Spanish 1960's

<sup>103</sup> For practical reasons and to keep this thesis as concise as possible, the expression "songs sung by male/female singers" will be simplified into the term "male/female songs", despite the fact that such a term is not strictly accurate in the English language.

## **Part 4. Results and Discussion**

society is truly progressing, little by little, but it is still conservative in its outlook and remains attached to traditional romantic customs, especially women. Nonetheless, there is evidence of a noncompliant woman, as examples in Section 9.3.2 show.

In Graph 4 two significant aspects are worth analysing. In the first place, the number of material processes in English songs by both, male and female lead singers continues growing and it is larger than the number of mental processes. But, amongst English male singers, the number of occurrences has risen significantly, being twice as many as mental. This marks a great difference with respect to Spanish men. Two possible reasons for this characteristic may be: a) the birth of new rhythms like disco music or Jamaican beats (see Section 1.6.3.), and b) the spread of the hippy spirit and its liberal ideology probably influenced singers and lyricists. On the contrary, although the number of occurrences in songs by Spanish men has risen, mental processes continue to be predominant over material. We should not forget that, as mentioned in Section 1.6.3., unlike the English-speaking World music scenario, this is the decade of the greatest male singers of ballads in Spain. Their praise towards romantic love made the lyrics much more mental. Songs by artists like Nino Bravo, Miguel Gallardo o Juan Bau in Section 9.3.3 illustrate this situation.



**Graph 4.** *Mental and material processes in 1970s songs (English and Spanish)*

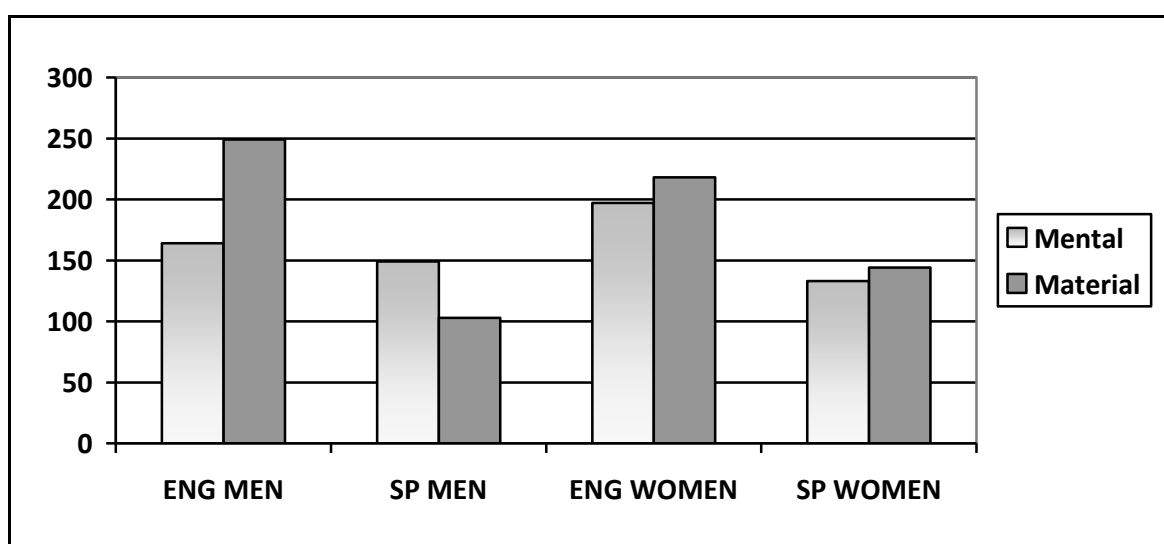
Mental processes are still more common in women than in men, but (and this is the second peculiarity of this decade), mental and material processes are almost equal in female's songs in Spanish. Definitely, the change of regime in Spain starts to take place. As noted in Section 1.6.3., the death of Dictator Francisco Franco entails a cultural revolution that shakes society. Most notably, it causes changes for women, who experienced the liberation that other women in the English-speaking World had experienced ten years before. Songs by female singer-songwriters or female lead singers from the Transition period show this. It is also noticeable that, for the first time, Spanish female singers are less 'mental' than the British/American ones; a trend that continues up to the present time. In contrast to the two previous decades, in the 1970s, English women's songs are more 'mental' in the sense that the total of mental processes is higher than for Spanish women's songs. However, this does not mean a great difference with respect to the 1960s, when the total of female's mental processes is practically the same in the two languages. The messages of the lyrics during this decade depict a woman who is not an 'empty vessel to be filled' any more. The fact that the material processes of women have grown in the two languages has to do with women's will to control their lives and be the



## Part 4. Results and Discussion

agents of their own actions and decisions, as examples in Section 9.3.3 illustrate. Regarding the analysis of processes, the statistics here seem to indicate that the power between men and women (in romantic liaisons terms), starts to become balanced in the 1970s.

Graph 5 shows a steady growth in the number of occurrences of both process types (because of the increasing length of the songs), but it does not reveal any change of trend with respect to the previous decade. That is, precisely, one of the peculiarities of the 1980s. The first three groups (English men, Spanish men and English women) show similar rates to the previous decades. However, even though material processes abound in English male singers, there is an increase in the number of mental processes in both languages. This coincides with the emergence in this decade of the ‘new man’ (see Section 5.2.1.): a new pattern of masculinity characterised by independence and success but also by being more sensitive and emotionally aware. According to the graph, this new stereotype applies more to Spanish male singers.

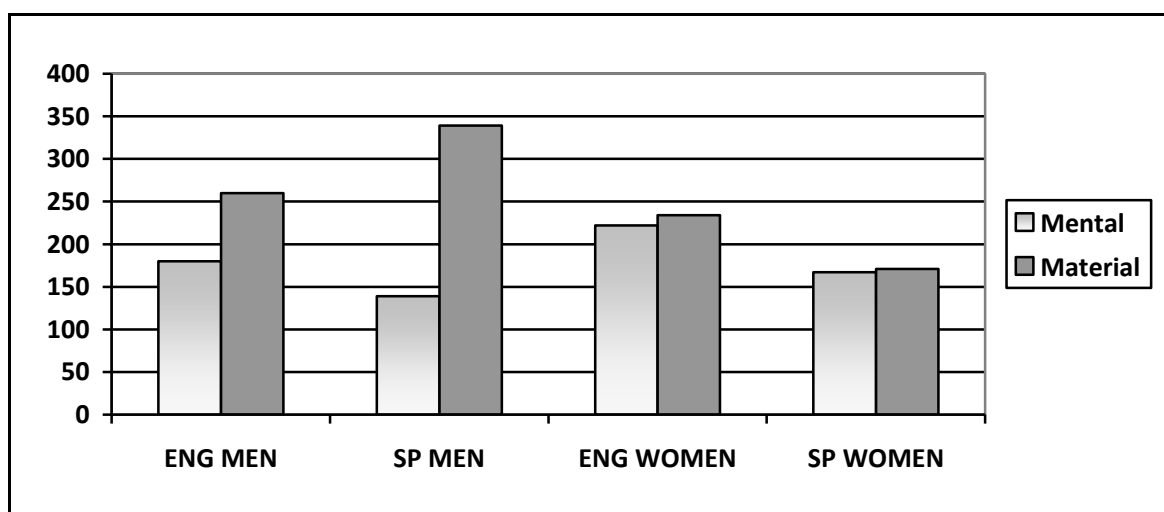


**Graph 5.** *Mental and material processes in 1980s songs (English and Spanish)*

Contrary to expectations, in Spanish women's songs, similar numbers of occurrences have been found in both processes. The variation seems to become stagnant although there is a slight majority of material processes (144) over mental (133 occurrences). Therefore, the reality of the Spanish woman as independent and dynamic agent that started in the 1970s is doubtless consolidated now. This means that women, in both societies (Spain and the English-speaking World), are in control of their actions and able to face up to men when it comes to love. This makes them more independent and powerful to the audience's eyes (particularly, female audience), who tries to imitate those attitudes and self-assurance. In Section 9.3.4 there are examples to clarify this situation.

The figures in Graph 6 show that, in the 1990s, material processes outnumber mental in the four groups of study. Women's results practically continue the same trend as in the previous decade, but it is men's rates that are worth remarking on here. Amongst English men there is little variation between mental and material processes with respect to the previous decades. They both increase slightly in terms of the number of occurrences. In contrast, the occurrences of material processes in Spanish male singers have risen dramatically, doubling mental processes in number. It is the first and only decade in which this happens, a characteristic that will be reversed in the 2000s.

## Part 4. Results and Discussion

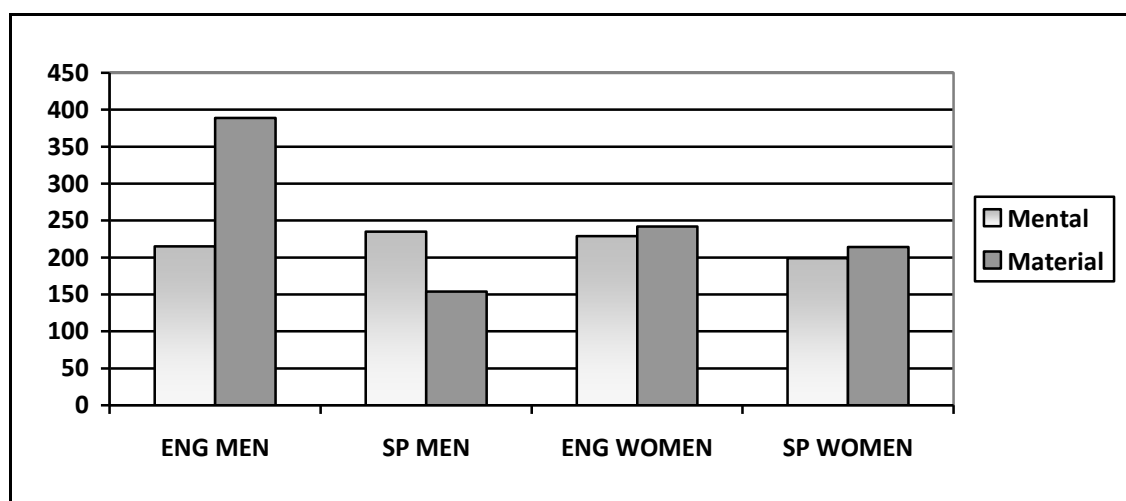


**Graph 6.** *Mental and material processes in 1990s songs (English and Spanish)*

As indicated before, in the 1990s, the social reaction to the ‘new man’ of the 1980s takes place. The ‘new lad’ (see Section 5.2.1.) is now characterised by an emphasis on traditional masculinity and the sexual objectification of women, reversing this way the softened image of the ‘new man’. This is represented in the songs of both societies by means of more materialised relationships, as the examples in Section 9.3.5 show. By this time, Spain is fully connected with the English-speaking World (see Section 1.6.5.), which is reflected in the similar proportion of processes between the two languages.

The analysis of current time songs has also revealed interesting results. Graph 7 reflects that, as expected, the proportion of material processes is higher than mental. The prominence of material processes amongst male English singers is notable (389 vs. 215 cases of mental processes) in comparison to the other groups. However, material processes are higher in all groups except, surprisingly, for Spanish male lead singers. It may be speculated that, perhaps, in the 2000s’ Spanish music, there is certain nostalgia for boleros, courtly love and romanticism, whereas in English songs, sexual pragmatism tends to be more explicit (see examples in Section 9.3.6.). Thus, we could say that Spanish male songs become more conservative (a return to the 1950s) and English music sung by men is more

straightforward and permissive when it comes to loving relationships. But the question here is: what situation is more sexist? This issue will be discussed later on.



**Graph 7.** *Mental and material processes in 2000s songs (English and Spanish)*

Concerning women, the ratio of material verbs is not much higher in women than in men in either language. This outstanding feature probably responds to two reasons: on the one hand, the fact that women cannot break the binds of their conservatism (maybe imposed by society), and, on the other hand, because of the new role which women have acquired over the last decades. The liberation and independence of women has led to a more active situation by which both mental and material processes are much more balanced. All the same, although the difference is small, material processes outnumber mental in both languages for female lead singers, and that is significant. In the case of Spanish music, there are more occurrences of material processes in women than in men but men have the largest number of mental processes. This may mean that Spanish women have chosen to follow the “international” trend of a freer and more direct attitude towards romance while men prefer to remain romantic, as pointed out previously. This will be exemplified by fragments from the songs in Section 9.3.6. As for English female lead singers, even in the 2000s, and even when material outnumber mental processes, they continue being more mental than English male singers.

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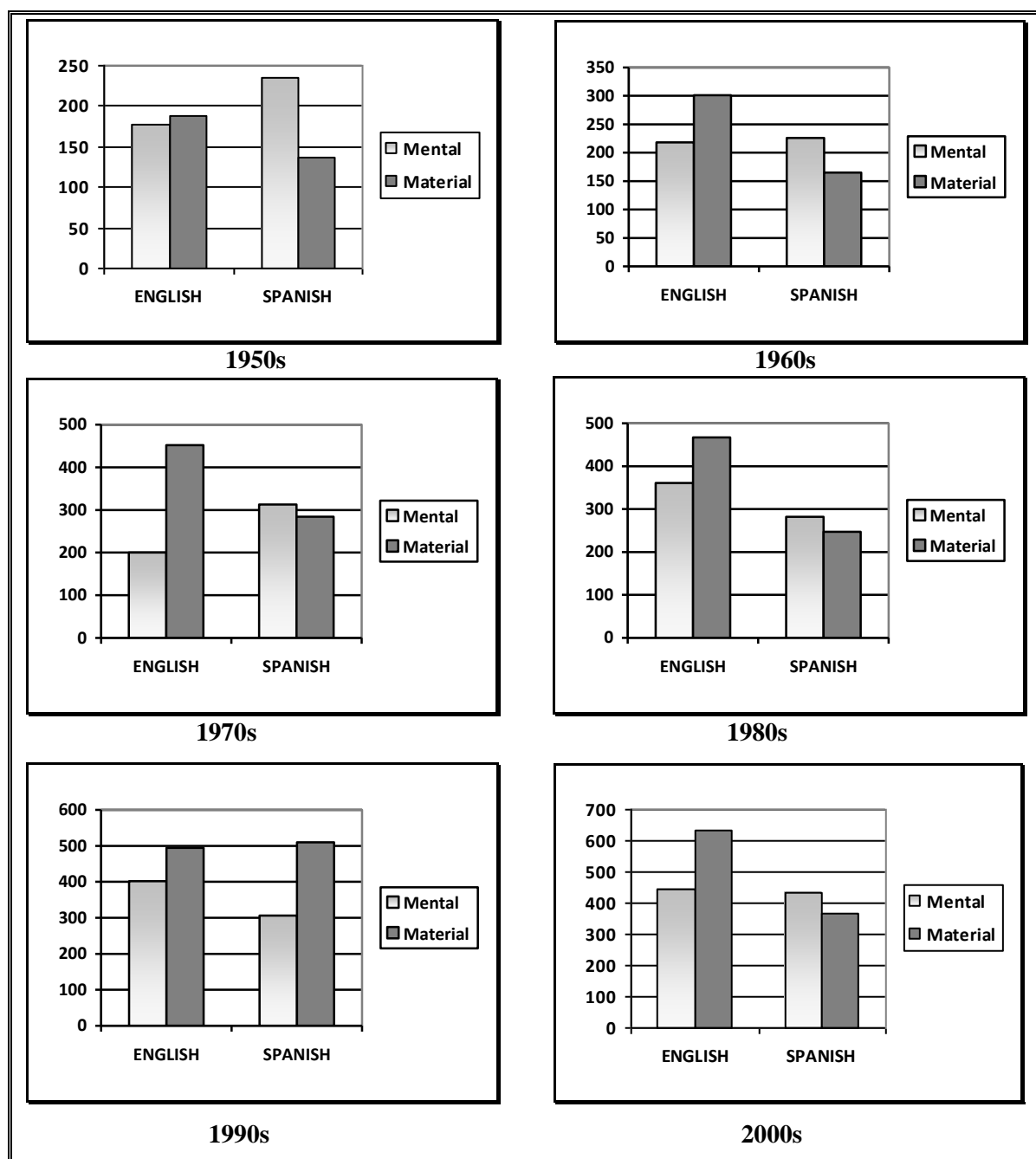
The distribution of processes in our CDA study reveals two remarkable facts:

- 1) Male Spanish songs have been erratic with regard to the number of occurrences of the two process types over the decades.
- 2) From the 1970s onwards, women's songs have invariably shown a steady balance between material and mental processes, which may convey a message of gender roles equality in love relationships. In other words, there does not seem to be much difference in women's attitude towards men and love over the last four decades. As regards the 'girl power' (described in Section 6.2.3.), we can argue that, despite what the literature says in this respect, the lexico-grammatical analysis does not demonstrate that such power is a fact. The 'girl power' is not clearly reflected in the proportion of material and mental processes in the songs sung by female singers, which have remained more or less unaltered since the 1970s.

### **9.2.2. Comparative analysis by decades and languages**

The results in Figure 13 indicate that, in general terms, songs in English have always been more material than mental although in the 1950s, the difference between both process types was minimal. It is interesting to observe that in the 1960s and 1970s, coinciding with the liberation of women and the reversal of traditional values (see Sections 1.6.2 and 1.6.3.), material processes occur substantially more often, to later stabilise in the 1980s and 1990s. Conversely, in the 2000s there is a rise of material processes reaching in excess of 600 occurrences. This is interpreted as a bigger representation of sexual attitudes and blatantly aggressive behaviour in songs on the part of both male and female singers. On the other hand, little variation of mental processes has been seen throughout the decades, except for the 1970s, when fewer occurrences (200) were identified. As pointed

out several times before, at that time, people preferred to be more liberal than romantic, which is reflected in the lyrics.



**Figure 13.** *Evolution of the two main process types over the last six decades (both genders included)*

In relation to Spanish songs, the situation is completely the opposite; mental processes outnumber the material ones in the last sixty years. This seems to indicate that Spanish singers are more conservative in love. However, there is a notable exception in the 1990s, when material processes surpass mental in number. This distinctive feature may be

## **Part 4. Results and Discussion**

attributed to the increasingly progressive Spanish mindset after the years of Transition (the 1980s). The way to a globalised world changes mentalities and attitudes towards romance, making them very similar to the ones English songs contain. This rise of material processes is caused, to a large extent, by the number of occurrences of material processes in Spanish males' songs, where the change is much more notable than in English males' songs (see Graph 5). However, later, in the 2000s, this trend changes again and mental processes become superior in number to material ones.

### **9.2.3. Contrastive analysis by decades and sexes**

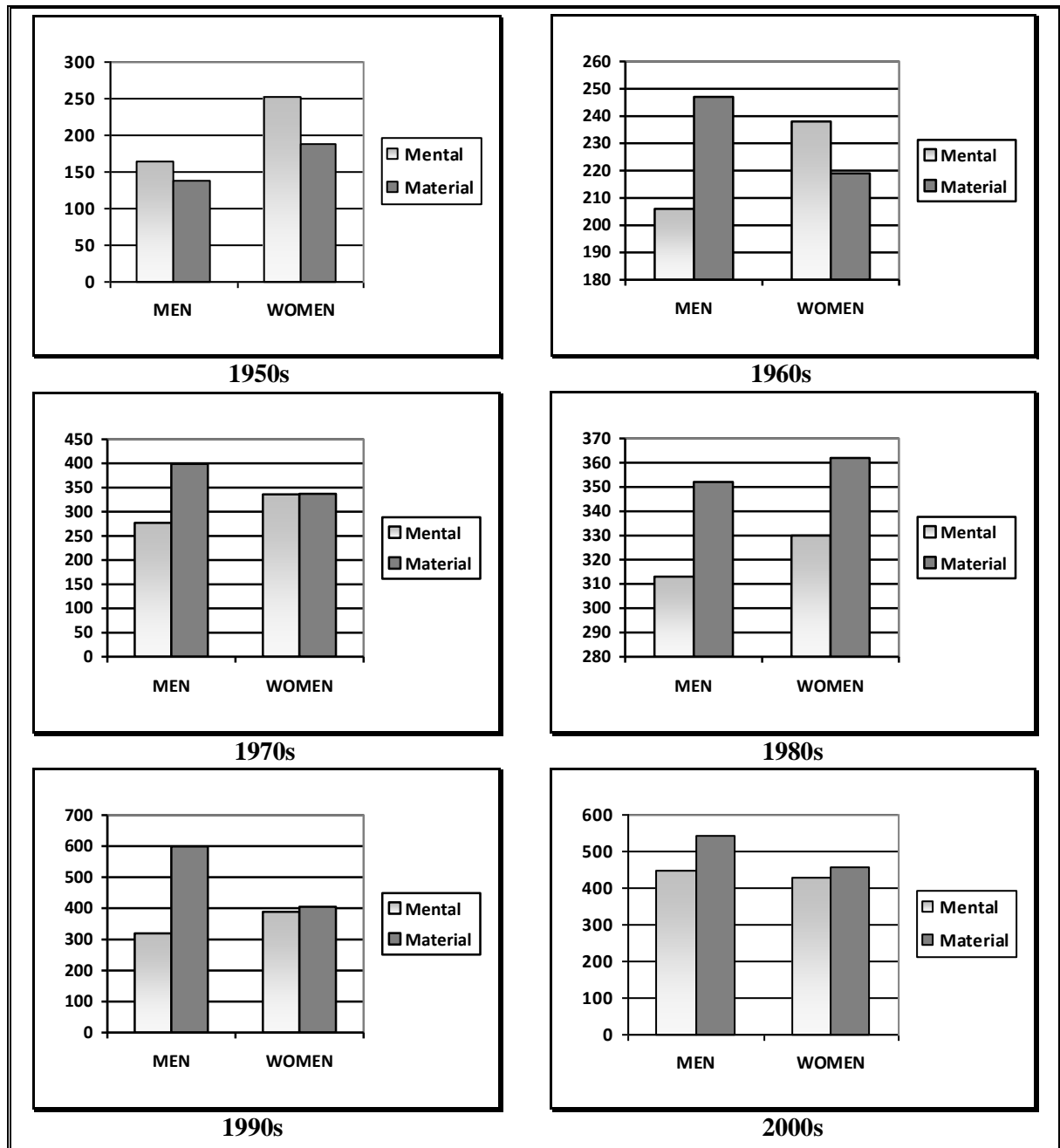
Since the 1950s up to the mid-sixties, the approach to love in songs was conventional and the lyrics more mental in both sexes, women being notably more mental than men, as Figure 13 shows. In the sixties, the situation changes: men surpass women in number of material processes and women surpass men, by far, in number of mental processes. Carey (1969) suggests that the role of women in love songs changed from one of passivity to agency and identity, where they might even act selfishly. For Carey (1969) this illustrates a cultural shift from romantic devotion and passive roles to individualism, independence and physicality with more liberal attitudes towards sex. It is a shift from women being put on a pedestal as passive objects to be worshipped, to them having personalities. Wilkinson (1976), in his analysis of agency in songs, found that both men and women were represented as equally active, with women often having most of the agency as in "These Boots Are Made for Walking". But we should not forget that these authors describe the change in English female lead singers. In Spain, these changes will start to arrive a decade later. As Machin (2010) points out, we must be mindful to ask exactly what kind of actions particular participants are depicted as doing. "In romantic fiction, heroines are often the agents of most of the actions but these tend to be more trivial ones, where she is left waiting for the hero, busily longing, wishing and worrying while he

deals with some more material matter” (Machin & Thornborrow, 2003). In this study, actions like ‘longing’ or ‘wishing’ are considered mental and we will only talk about full female agency when material processes exceed mental in number. As we have already indicated, Hallidayan’s approach to Transitivity was followed to know what people do in lyrics.

According to the graphs in Figure 14, women are not as material as men until the 1980s. In the 1970s material processes start to be more numerous, but mental processes are still abundant. It is also in the 1980s that women surpass very slightly men in number of material processes. However, this is quite significant. As pointed out before, the increasing liberation of the Spanish woman helps this growth, although the 1980s is the only decade in which this happens.



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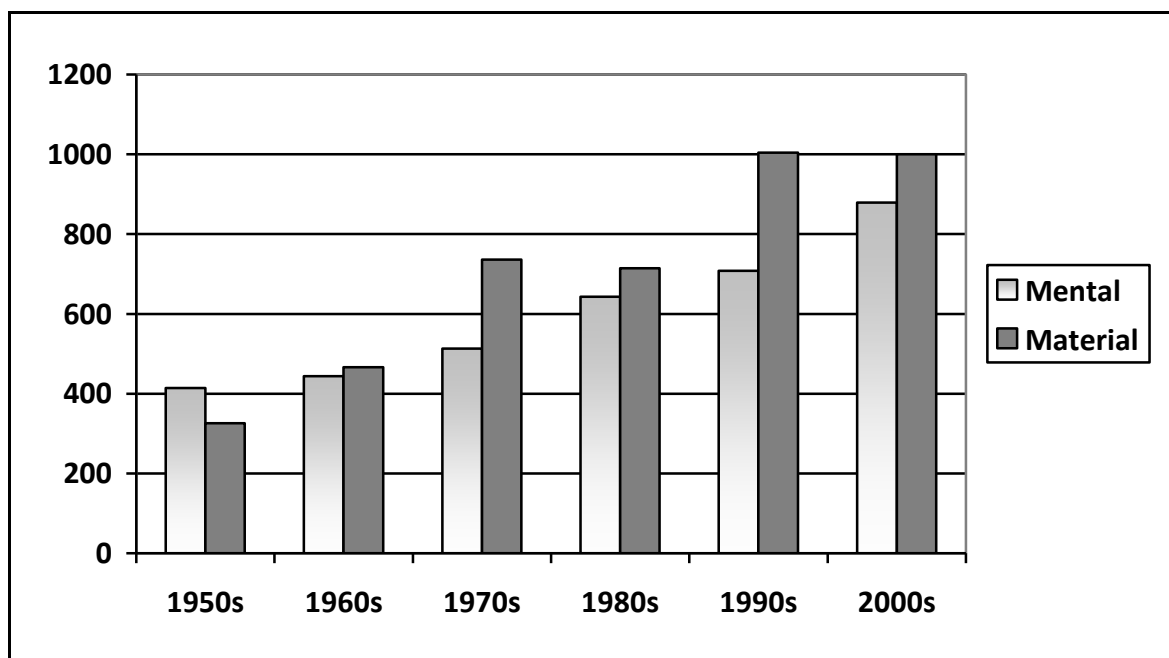
**Figure 14.** Comparison of processes by gender throughout the decades (no language distinction)

Still in the 1990s and 2000s, women continue being very slightly more material than mental, whereas men are predominantly material since the 1960s until current times.<sup>104</sup> Similarly, it can be observed that women are more mental than men in the first five decades, which is indicative of the conservative role of women. However, the last

<sup>104</sup> Note that this tendency only occurs in English songs. In Spanish songs, men are more mental than material, with the clear exception of the 1990s.

graph in Figure 14 reveals that, in the 2000s men are more mental than women. The reason for this little change is that, in Spanish songs, there is a return to more traditional and romantic love or maybe because in the 2000s, there are more women who write songs for men, as was expounded in Section 6.2.8.

Graph 8 below shows that, as advanced in hypothesis 4 (see Section 3.), the contrast between process types in the 1950s and the 2000s is more than evident. The 1950s are characterised for being more mental than material and the 2000s for being more material than mental. As can be seen, the number of material processes gradually goes up as the decades pass (it is superior to mental processes from the 1960s onwards), but the proportion of mental processes also grows. The results of the 1980s are noteworthy: the number of material processes decreases a little bit, rises again in the 1990s, and maintains this upwards tendency until the 2000s.



**Graph 8.** *Evolution of Mental and Material Processes over the decades (No language or gender distinction)*

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### **9.2.4. Interpretation of results**

The Chi square test has been used to show whether the contrast between mental and material processes (in the two languages), shown by graphs in Section 9.1., is significant or not. The differences are significant when the results depend on the language, as the language determines that there are more processes of one type or the other. The Chi square tool has been used to test the normal frequency per thousand words. To calculate it, the number of processes is multiplied by 1,000 and divided by the total number of words, as Table 5 below illustrates. The resulting decimal number is introduced in the Chi square calculator (see <http://www.quantpsy.org/chisq/chisq.htm>), which determines the Chi square value and the p-Value.

When the p-Value is below 0.05, it means that the possibilities that the distributional difference between mental and material processes (in both languages) is simply owing to chance is less than 5%. The lower the p-Value, the more significant the difference is between processes (i.e. the contrast between processes is owing to other factors or variables). As any inferential statistical study, the results included here are just a sample to be applied to the whole ‘population’, in this case, of songs. That is, the results of this analysis and their conclusions could be extrapolated to all the songs of one particular decade or to all the songs of the last sixty years. The first sample of the Chi square test, outlined by Table 5, shows the contrast between mental and material processes decade by decade in English and in Spanish.

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1950s						
	Spanish	Total words (Songs in Spanish)	Frequency	English	Total words (songs in English)	Frequency
<b>No. Mental</b>	236 ÷	3,481	= 67.80	178 ÷	3,029	= 58.80
<b>No. Material</b>	137 ÷	3,481	= 39.35	189 ÷	3,029	= 62.40
Chi-square: 5.016 p-Value: 0.025						

1960s						
	Spanish	Total words (songs in Spanish)	Frequency	English	Total word (Songs in English)	Frequency
<b>No. Mental</b>	226 ÷	3,350	= 67.50	218 ÷	3,894	= 56.00
<b>No. Material</b>	165 ÷	3,350	= 49.25	301 ÷	3,894	= 77.29
Chi-square: 6.217 p-Value: 0.012						

1970s						
	Spanish	Total words (songs in Spanish)	Frequency	English	Total words (Songs in English)	Frequency
<b>No. Mental</b>	313 ÷	3,967	= 78.90	200 ÷	5,372	= 37.23
<b>No. Material</b>	284 ÷	3,967	= 71.60	452 ÷	5,372	= 84.13
Chi-square: 12.986 p-Value: 0.00031						

1980s						
	Spanish	Total words (Songs in Spanish)	Frequency	English	Total words (Songs in English)	Frequency
<b>No. Mental</b>	282 ÷	4,512	= 62.50	361 ÷	5,996	= 60.20
<b>No. Material</b>	247 ÷	4,512	= 54.74	467 ÷	5,996	= 77.90
Chi-square: 2.399 p-Value: 0.1214						

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1990s						
	Spanish	Total words (songs in Spanish)	Frequency	English	Total words (songs in English)	Frequency
<b>No. Mental</b>	306 ÷	5,748	= 53.23	402 ÷	6,612	= 60.80
<b>No. Material</b>	510 ÷	5,748	= 88.72	494 ÷	6,612	= 74.71
Chi-square: 1.555 p-Value: 0.2123						

2000s						
	Spanish	Total words (Songs in Spanish)	Frequency	English	Total words (Songs in English)	Frequency
<b>No. Mental</b>	435 ÷	5,414	= 80.34	444 ÷	8,606	= 51.60
<b>No. Material</b>	369 ÷	5,414	= 68.15	631 ÷	8,606	= 73.32
Chi-square: 4.45 p-Value: 0.0349						

**Table 5.** *Differences between mental and material processes by language (decade by decade)*

In accordance with the results in Table 5, the distributional differences between material and mental processes **in English and in Spanish** are significant in the 1950s and even more significant in the 1960s. The abundance of mental processes amongst women in the two languages shows that the differences between processes with regard to men are not owing to chance but to the traditional values of society, which are reflected in the language used in the lyrics. The differences are most significant in the 1970s, owing to the markedly frequency of material processes in songs sung by male singers (especially English male singers). However, they are not significant in the 1980s nor in the 1990s, since the proportion of processes in the songs sung by female singers were virtually identical. Interestingly, even though the graphs in Figure 14 show a notable difference between mental and material processes in males' songs (in the two languages), the Chi square test does not give a significant p-Value. This means that the results are independent of the language (i.e. the language does not have an effect on them). In the 2000s, the difference

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was significant again owing to the distributional differences found in the songs sung by men in the two languages. In the songs sung by female singers the proportion of processes is very similar.

To accomplish a more general view of the distributional differences over the decades in each language, a more accurate Chi square test has been carried out in Tables 6 and 7. The results obtained will show the distributional differences between the processes decade by decade, as the six decades pass.

	1950s	1960s	1970s	1980s	1990s	2000s
<b>No. Mental</b>	236	228	313	282	306	435
<b>Total words</b>	3,481	3,350	3,967	4,512	5,748	5,414
<b>Result:</b>	67.80	67.50	78.90	62.50	53.23	80.34
<b>No. Material</b>	137	165	284	247	510	369
<b>Total words</b>	3,481	3,350	3,967	4,512	5,748	5,414
<b>Result:</b>	39.35	49.25	71.60	54.74	88.72	68.15
Chi-square: 19.304 p-Value: 0.00168						

**Table 6.** Differences between mental and material processes over the six decades: evolution in Spanish

	1950s	1960s	1970s	1980s	1990s	2000s
<b>No. Mental</b>	178	218	200	361	402	444
<b>Total words</b>	3,029	3,894	5,372	5,996	6,612	8,606
<b>Result:</b>	58.80	56.00	37.23	60.20	60.80	51.60
<b>No. Material</b>	189	301	452	467	494	631
<b>Total words</b>	3,029	3,894	5,372	5,996	6,612	8,606
<b>Result:</b>	62.40	77.29	84.13	77.90	74.71	73.32
Chi-square: 9.127 p-Value: 0.1041						

**Table 7.** Differences between mental and material processes over the six decades: evolution in English

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The results obtained from the Chi-square test in Tables 6 and 7 show that, in general, the evolution of the expression of love throughout the decades is very significant in Spanish songs but not in English songs as the p-Value is higher than 5%. This could be attributable to the more marked evolution of consciousness in the Spanish society, in terms of socio-political changes, people's attitudes and so on. In the English-speaking World, by contrast, the situation has not changed that much and society has evolved steadily. It is worth noting that the number of words may also influence the p-Value result.

To observe how significant the change has been from the start of the analysed period to the end (the 1950s and the 2000s), two more tables have been included, distinguishing process types by language (Table 8) and by gender (Table 12). The procedure followed and calculations to find out the Chi square and p-Value have been the same as in the previous tables.

	1950s		2000s	
	SPANISH	ENGLISH	SPANISH	ENGLISH
<b>No. Mental</b>	236	178	435	444
<b>Total words</b>	3,481	3,029	5,414	8,606
<b>Result:</b>	67.80	58.80	80.34	51.60
<b>No. Material</b>	137	189	369	631
<b>Total words</b>	3,481	3,029	5,414	8,606
<b>Result:</b>	39.35	62.40	68.15	73.32
Chi-square: 11.981 p-Value: 0.0074				

**Table 8.** *Contrast of mental and material processes between the first and the last decades: Spanish and English*

According to the figures in Table 8, the contrast between the first and the last decade of the span of time examined in this thesis, the distributional differences between process types, in English and in Spanish, is very significant. It can be argued that the

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differences are not dependent on chance but on the socio-gender factors described throughout this chapter.

Another Chi square test has been undertaken in reference to gender, to show whether the contrast between mental and material processes in both genders is significant or not. The procedure followed in Table 9 is the same.

1950s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	164 ÷	2829	= 58.00	252 ÷	3443	= 73.19
<b>No. Material</b>	138 ÷	2829	= 48.80	188 ÷	3443	= 54.60
Chi-square: 0.208 p-Value: 0.6483						

1960s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	206 ÷	3327	= 61.91	238 ÷	3917	= 83.73
<b>No. Material</b>	247 ÷	3327	= 74.24	219 ÷	3917	= 55.91
Chi-square: 5.807 p-Value: 0.015						

1970s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	277 ÷	4636	= 59.74	336 ÷	4703	= 71.44
<b>No. Material</b>	399 ÷	4636	= 86.06	337 ÷	4703	= 71.65
Chi-square: 2.335 p-Value: 0.126						



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1980s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	313 ÷	5377	= 58.21	330 ÷	5133	= 64.28
<b>No. Material</b>	352 ÷	5377	= 65.50	362 ÷	5133	= 70.52
Chi-square: 0.01 p-Value: 0.9203						

1990s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	319 ÷	6719	= 47.47	389 ÷	5641	= 68.95
<b>No. Material</b>	599 ÷	6719	= 89.15	405 ÷	5641	= 71.80
Chi-square: 5.773 p-Value: 0.0162						

2000s						
	Male	Total words (male's songs)	Frequency	Female	Total words (female's songs)	Frequency
<b>No. Mental</b>	450 ÷	7716	= 58.32	429 ÷	6304	= 68.05
<b>No. Material</b>	543 ÷	7716	= 70.37	457 ÷	6304	= 72.50
Chi-square: 0.259 p-Value: 0.6108						

**Table 9.** *Differences between mental and material processes by gender (decade by decade)*

The p-Value results in Table 9 reveal that the distributional differences between material and mental processes between **males and females** are only significant in the 1960s and in the 1990s. These are two decades marked by the prominence of material processes, especially amongst men (see Graphs 3 and 6) and by the higher proportion of Spanish female's mental processes. The differences are not significant in the 1950s, the 1970s, and the 2000s, and considerably not-significant in the 1980s. According to the graphs (Section 9.2.1.), the distribution of women's processes is very similar from the

## Part 4. Results and Discussion

1970s onwards. During these last decades, there is a balance between mental and material processes. With regard to men, the differences vary depending on the decade.

As indicated above, a view of the distributional differences over the six decades can be accomplished, but now we will focus **on each gender**. The results obtained in Tables 10 and 11 will show the distributional differences between the processes decade by decade.

	1950s	1960s	1970s	1980s	1990s	2000s
<b>No. Mental</b>	164	206	277	313	319	450
<b>Total words</b>	2829	3327	4636	5377	6719	7716
<b>Result:</b>	58.00	61.91	59.74	58.21	47.47	58.32
<b>No. Material</b>	138	247	399	352	599	543
<b>Total words</b>	2829	3327	4636	5377	6719	7716
<b>Result:</b>	48.80	74.24	86.06	65.50	89.15	70.37
Chi-square: 10.553 p-Value: 0.0609						

**Table 10.** Differences between mental and material processes over the six decades: evolution amongst males

	1950s	1960s	1970s	1980s	1990s	2000s
<b>No. Mental</b>	252	238	336	330	389	429
<b>Total words</b>	3443	3917	4703	5133	5641	6304
<b>Result:</b>	73.19	83.73	71.44	64.28	68.95	68.05
<b>No. Material</b>	188	219	337	362	405	457
<b>Total words</b>	3443	3917	4703	5133	5641	6304
<b>Result:</b>	54.60	55.91	71.65	70.52	71.80	72.50
Chi-square: 7.456 p-Value: 0.1888						

**Table 11.** Differences between mental and material processes over the six decades: evolution amongst females

## Part 4. Results and Discussion

The results in Tables 10 and 11 show that the evolution of the expression of romance throughout the decades, in terms of gender, is not significant amongst males or females. It should be highlighted that, in the case of males, the p-Value is much closer to 5% which means that the distributional difference is almost significant.

As we did with Table 8, a new table has been included (Table 12) in order to examine whether there is a significant change from the start of the analysed period to the end (the 1950s and the 2000s), but this time regarding gender.

	1950s		2000s	
	MALE	FEMALE	MALE	FEMALE
<b>No. Mental</b>	164	252	450	429
<b>Total words</b>	2829	3443	7716	6304
<b>Result:</b>	58.00	73.19	58.32	68.05
<b>No. Material</b>	138	188	543	457
<b>Total words</b>	2829	3443	7716	6304
<b>Result:</b>	48.80	54.60	70.37	72.50
Chi-square: 4.515 p-Value: 0.210				

**Table 12.** *Contrast of mental and material processes between the first and the last decades: male and female*

Unlike the results displayed in Table 8 above, regarding languages, the contrast of gender between the first and the last decades (Table 12), shows that the difference between processes is not significant. It could be stated that the fact that there are greater or lesser number of processes of one type or the other, do not depend on the gender of the singers but on the language. To be more precise, it depends on the socio-cultural aspects that intervene in the choice of vocabulary being used in a song as a vehicle to convey ideas and construct identity.

An additional Chi square test can be applied to the results presented in Graph 8: the evolution of the total mental and material process types over the decades, without language or gender distinction. Table 13 displays the data and calculations.

	1950s	1960s	1970s	1980s	1990s	2000s
<b>No. Mental</b>	414	444	513	643	708	879
<b>Total words</b>	6,272	7,244	9,439	10,508	12,360	14,020
<b>Result:</b>	66.00	61.29	54.34	61.19	57.28	62.69
<b>No. Material</b>	326	466	736	714	1004	1000
<b>Total words</b>	6,272	7,244	9,439	10,508	12,360	14,020
<b>Result:</b>	51.97	64.32	77.97	67.94	81.22	71.32
Chi-square: 5.605 p-Value: 0.346						

**Table 13.** *Evolution of mental and material process types over the decades, without language or gender distinction.*

The results in Table 13 reveal that the distributional differences between mental and material process types throughout the decades are not significant, as the resulting p-Value is higher than 0.05. If we observe Graph 8, there is an upward trend in the number of both processes over the years. Likewise, Table 13 shows that there is also an increase in the number of words in songs as the decades go by. This feature may be the reason why the difference between processes is not significant.

### 9.3. Social evolution of *romance* through songs: qualitative analysis of gender

The previous transitivity analysis illustrated by the graphs above allows a qualitative gender analysis that may provide some insights from the sociological point of view. The findings indicate that there is certainly a variation in the basic love song structure, gender roles and courtship over the years. Thus, within the framework of an evolution of romance, from the expression of it as chaste and pure, to a freer, less serious, and increasingly sexualised attitude to it, there is a wide variety of femininity and masculinity patterns. Such variety is going to be defined with reference to examples from

## Part 4. Results and Discussion

each decade, all of which are fragments obtained from the corpus of songs that can be read in Appendix A (for songs in English) and Appendix B (for songs in Spanish). This diversity of roles, which determine identities and influence people, ran through the decades shaping today's approach towards loving relationships in songs and in society.

### 9.3.1. The 1950s

Regarding male lead singers, our study of CDA has revealed that the predominantly masculine form in the 1950s is that of the romantic man who treats his lover in a paternalistic and gentlemanly way from a dominant position (see Van Dijk, 1993; 2008; Litosseliti, 2006). The male narrator speaks of his unrequited adoration for a girl, but he usually controls the situation, as in examples 1, 2, 3 and 4:

#### Example 1

*Mona lisa, men have named you  
You're so like the lady with the mystic smile*  
(***Mona Lisa***. Nat King Cole, 1950)

#### Example 2

*So this is the sweet Promised Land  
While angels tell of love  
Don't break the spell of love, hold my hand*  
(***Hold My Hand***. Don Cornell, 1954)

#### Example 3

*Ramito de violetas que luzca en el ojal  
Me siento emperador de violeta imperial*  
(***Violetas imperiales***. Luis Mariano, 1955)<sup>105</sup>

#### Example 4

*Señorita, hace mucho que la espero  
Soportando el aguacero  
por decirle que la quiero*  
(***Canastos***. Luis Mariano & Gloria Lasso, 1958)<sup>106</sup>

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<sup>105</sup> *Posy of violets shown in my buttonhole/I feel an emperor of imperial violet.*

<sup>106</sup> *Miss, I've been waiting for you for ages/putting up with the storm/for saying to you that I love you.*

The cases of courtly love and ‘Marianismo’ (see page 16) in Spanish boleros and English crooners, are another example of the kind of relationships of this time period (examples 5 and 6):

### Example 5

*A escondidas he de **verte**,  
y he de hablarte a escondidas,  
A escondidas **suspirarte**,  
y estrecharte a escondidas*  
(*A escondidas*. Jorge Sepúlveda, 1954)<sup>107</sup>

### Example 6

*Be my love; for no one else can end this yearning*  
(*Be My Love*. Mario Lanza, 1951)

The new “bad boy” attitude in the new English music —as opposed to the seductive ‘Latin lover’ (example 8) —can also be found in songs like the following one by Pat Boone. In it a sexual hint is implied by the male narrator, who openly speaks of his desire:

### Example 7

*I can keep you warm,  
a-don't-a forbid me to kiss your lips.  
Let me **fill** your little heart with fire  
'cause it's cold, so don't forbid my desire*  
(*Don't Forbid Me*. Pat Boone, 1957)

### Example 8

***Me gustas** tú y tú y tú  
Y solamente tú y tú y tú  
**Me gustas** tú y tú y tú. Y solamente tú  
Ojos negros, piel canela,  
que **me llegan a desesperar***  
(*Piel canela*. Lorenzo González, 1953)<sup>108</sup>

As we can see, mental processes and material processes metaphorised into mental (highlighted in bold) abound in male singer lyrics of this decade.

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<sup>107</sup> *Secretly I have to see you/and talk to you secretly/secretly sigh for you/ and embracing you secretly.*

<sup>108</sup> *I like you, only you. You, black eyes, cinnamon skin that drive me crazy.*

## Part 4. Results and Discussion

As Whiteley (2000: 52) points out, traditionally, the passive woman is the ‘natural’ woman: submissive, gentle, non-violent, controllable, and pure, the “cornerstone of a healthy society”. As wife and mother, she is characterised by stability, constancy and fidelity, loving rather than sexual (like in medieval ‘Courtly love’). Females’ songs from this decade are characterised by being predominantly mental. In the following three fragments the mental processes express love (or absence of love) and they determine the action expressed by the material processes. The mental processes are marked in bold and the material ones are underlined:

### Example 9

*Sincerely, oh you know how I **love** you  
I'll do anything for you. Please say you'll be mine  
Oh Lord, won't you tell me  
why I **love** that fella so? He **doesn't want** me  
But I'll never, never, never, never let him go*  
(*Sincerely*. McGuire Sisters, 1955)

### Example 10

*You are all I could pray for. All that you are  
That's what I wake up each day for  
Every single touch and tingle I **adore**  
Every kiss from you to me*  
(*As I Love You*. Shirley Bassey, 1958)

### Example 11

*Soy de tus besos cautiva,  
y así escribí en mi bandera:  
Te **he de querer** mientras viva,  
compañero, mientras viva  
y hasta después que me muera*  
(*Te he de querer mientras viva*. Marifé de Triana, 1955)<sup>109</sup>

On the contrary, in the song by Peggy Lee (example 12), the male singer's material processes (physical actions), which are highlighted in bold, cause the female's feelings. This song is also a good example of the difference between female songs in English and

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<sup>109</sup> *I'm a prisoner of your kisses/ and on my flag I wrote: I'll always love you/ partner as long as I'm alive and after I die.*

Spanish in the 1950s: There are no Spanish women's songs, in this decade, so 'material' as this one in English:

Example 12

*When you **put** your arms around me  
I get a fever that's so hard to bear  
You **give** me fever when you **kiss** me  
Fever when you **hold** me tight  
(**Fever**. Peggy Lee, 1958)*

As noted in Section 1.6.1., "Fever" exemplifies the idea of more 'open' or modern attitudes discerned in 1950s' later songs. Another fragment of "Fever" shows this:

Example 13

*Chicks were born to **give you fever**,  
be it Fahrenheit or centigrade  
They **give you fever** when you kiss them,  
fever if you live and learn  
Fever till **you sizzle**,  
what a lovely way to **burn**  
(**Fever**. Peggy Lee, 1958)*

Example 13 is full of material processes metaphorised into mental (in bold). They are used to convey the idea of sexual desire, but in a subtle way. With time, this attitude will develop in a new form of female objectification.

Sometimes, the woman gains pleasure from suffering, as in the example below:<sup>110</sup>

Example 14

*Tú eres como una espinita  
que se me ha clavado en el corazón,  
suave que me estás sangrando  
que me estás matando de pasión.  
Yo que sufro por mi gusto  
este cruel martirio que me da tu amor,  
no me importa lo que me hagas  
si en tus besos vive toda mi ilusión  
(**Espinita**. Ana María González, 1954)<sup>111</sup>*

<sup>110</sup> You're like a little thorn pricked in my heart/gently, I'm bleeding/you're killing me with passion. I voluntarily suffer this distress of your love/ I don't care what you do to me as your kisses thrill me.

<sup>111</sup> This is one example of a song covered by male and female singers throughout the decades (see page 185). It was chosen for this decade because, in 1954, the Mexican Ana María González was the first person who sang it and reached the top 10.



## Part 4. Results and Discussion

There are extreme cases of female acceptance of this type of mistreatment that would be unthinkable today:

### Example 15

*Sólo tengo corazón para mon homme.  
Si me pega me da igual es natural.  
Que me tenga siempre así porque así le quiero.  
Ya no tengo corazón*  
(**Es mi hombre.** Sara Montiel, 1958)<sup>112</sup>

In Montiel's song (not included in this study), the woman is able to endure physical mistreatment (regarded as something natural) as long as she can have her man.

Another typical feature of women in the 1950s is their habit of 'playing hard to get'.

Examples 16, 17 and 18 elucidate this situation:

### Example 16

*Caballero, nunca he estado enamorada,  
déjeme una temporada  
porque no me fío nada de un cariño pasajero*  
(**Canastos.** Luis Mariano & Gloria Lasso, 1958)<sup>113</sup>

### Example 17

*No me exijas eso que un beso se ofrece  
y si lo merece te lo brindaré*  
(**Me debes un beso.** Carmen Morell & Pepe Blanco, 1953)<sup>114</sup>

### Example 18

*Tú quieres que yo te dé, lo que no te debo dar,  
el cordón de mi corpiño, mi niño,  
que no lo puedo cortar.*  
(**El cordón de mi corpiño.** Antoñita Moreno, 1954)<sup>115</sup>

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<sup>112</sup> My heart is only for my man/I don't care if he hits me, it's something natural/I love him this way/my heart is not mine anymore.

<sup>113</sup> Sir, I've never been in love/leave me alone for a while/ I don't trust a brief affair.

<sup>114</sup> Don't demand that/ a kiss is offered/ and if you deserve it, I'll give it to you.

<sup>115</sup> You want me to give you/ what I shouldn't give you/the lace of my bodice, boy/ that I can't cut off.

The role played by female lead singer in the 1950s is mainly that of the traditional woman who lets herself be seduced and desperately needs love. She knows that her role is that of the selfless lover who loves wholeheartedly and suffers when she is not loved. Typically, the woman's life will be meaningful when she finds the right man for mutual love:

### Example 19

*All my sighs will disappear at last  
Now that you're here at last  
My heart belongs to you  
Ooh-wooh, never let me go  
You thrill me so. I can see as I recall my life  
I've waited all my life to give you all my love*  
(**All My Love.** Patti Page, 1950)

### Example 20

*Take me, make me your own  
Promise, promise you'll never  
Leave me lost and alone  
Kiss me strongly and sweetly  
Tell me you will be true*  
(**Love me Forever.** Marion Ryan, 1958)

Sometimes, the man also needs a woman to make him complete and make sense of his own world:

### Example 21

*I'm yours. Return to me for my heart wants you only.  
Hurry home, hurry home.  
Won't you, please, hurry home to my heart?*  
(**Return to Me.** Dean Martin, 1958)

But the general trend is the man being the one who loves actively, as in the next example:

### Example 22

*I've got everything you could think of  
But all I want is someone to love.  
Someone, yes, someone to love.  
Someone to kiss, someone to hold*  
(**Lonely Boy.** Paul Anka, 1959)

## Part 4. Results and Discussion

And the woman the one who passively waits to be loved:

### Example 23

*I wanna be loved with inspiration  
I wanna be loved starting tonight  
Instead of merely holding conversation. Hold me tight  
I wanna be kissed until I tingle  
I wanna be kissed starting tonight*  
(**I Wanna Be Loved.** Andrews Sisters, 1950)

### Example 24

*Hey there you on that high flying cloud  
though he won't throw a crumb to you  
you think someday he'll come to you  
better forget him*  
(**Hey There.** Rosemary Clooney, 1954)

### 9.3.2. The 1960s

Carey (1969) carried out a study of love songs in English between 1955 and 1966 and found out that earlier songs tended to emphasise that relationships are something that happens to people while they wait around. For instance:

### Example 25

*Somewhere beyond the sea, somewhere waiting for me  
my lover stands on golden sands  
and watches the ships that go sailin'*  
(**Beyond the Sea.** Bobby Darin, 1959)

### Example 26

*But mama said: You can't hurry love  
No, you just have to wait  
She said love don't come easy  
It's a game of give and take  
You can't hurry love. No, you just have to wait  
You got to trust, give it time  
No matter how long it takes*  
(**You Can't Hurry Love.** The Supremes, 1966)

Example 27

*I was at a dance when he caught my eye  
Standin' all alone lookin' sad and shy  
We began to dance, swaying' to and fro  
And soon I knew I'd never let him go*  
(**Blame it On the Bossa Nova**. Eydie Gorme, 1963)

In Spanish songs there is a similar tone:

Example 28

*Mi calle cruzas al pasar y yo te espero  
tus ojos quiero contemplar tú no lo ves  
jamás podrás adivinar que yo te quiero  
y demostrarlo no podrá mi timidez  
Tus ojos grises cuando me miro en tus ojos  
late así mi corazón tiqui tac, tac, tac*  
(**Ojos grises**. José Guardiola, 1962)<sup>116</sup>

In later songs, Carey (1969) argues, couples have more control in bringing about relationships and there is freedom to make a relationship what you want it to be. It is evaluated more positively, as an opportunity to explore the self. Actions are now the triggers of relationships and material processes play a prominent role. The song “Something Stupid” by Frank Sinatra exemplifies this.

Example 29

*I practice every day to find some clever lines to say,  
to make the meaning come true.  
But then I think I'll wait until the evening gets late,  
and I'm alone with you.*  
(**Something Stupid**. Frank Sinatra, 1967)

Besides, boys and girls can happily intermingle and live together without being constrained by old conventions. The song by Los Bravos below reflects this ‘new age’ very well:

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<sup>116</sup> *You cross my street and I wait for you/I want to see your eyes, you don't see/you'll never guess I love you/my shyness won't be able to show it/your grey eyes, when I look in your eyes my heart beats, tic tac.*

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### Example 30

*Las cosas han cambiado yo soy feliz,  
los chicos con las chicas pueden vivir.  
Por fin hemos ganado hay que reír.  
No nos impedirán que al anochecer  
podamos pasear, bailar y hasta correr.  
La gente no nos mirarán no hay nada que esconder  
y hasta los viejos van a comprender que tú has de vivir*  
(**Los chicos con las chicas**. Los Bravos, 1967)<sup>117</sup>

Interestingly, domestic violence is still openly shown in the late 1960s in songs such as “Delilah”, where the male narrator commits a crime of passion by stabbing “his woman” (woman as possession) to death. The following fragment demonstrates this fact:

### Example 31

*She was my woman  
As she deceived me I watched and went out of my mind  
My, my, my, Delilah Why, why, why, Delilah  
I could see that girl was no good for me  
But I was lost like a slave that no man could free  
At break of day when that man drove away, I was waiting  
I cross the street to her house and she opened the door  
She stood there laughing  
I felt the knife in my hand and she laughed no more*  
(**Delilah**. Tom Jones, 1968)

In later love songs, there was also a change from romantic love to physical desire. The narrator (male or female), does not want romance, just fun. They are in control of their own lives and can act when they are ready.

### Example 32

*I laid a divorcee in New York City,  
I had to put up some kind of a fight.  
The lady then she covered me in roses,  
She blew my nose and then she blew my mind.*  
(**Honky Tonk Women**. Rolling Stones, 1969)

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<sup>117</sup> *Things have changed, I'm happy now/boys can live with girls/we've won at last, we can laugh/they won't forbid us to walk, dance and run at dusk/people won't look at us, there's nothing to hide/ even the elderly are going to understand that you should live.*

By contrast, in earlier songs, being alone was something negative. There are still cases of the former stereotype of traditional woman whose life only makes sense when she is loved and has a family (examples 33 and 34). Feelings and mental processes still play a major role:

### Example 33

*Alone so alone that I could cry I want to be wanted  
Alone watching lovers passing by I want to be wanted  
When I am kissed I want his lips to really kiss me  
I want someone to share my love with and my dreams with  
Now I'm glad to say I'm his bride to be  
And we're gonna raise a family  
(I Want to Be Wanted. Brenda Lee, 1960)*

### Example 34

*Estando contigo, contigo, contigo,  
de pronto me siento feliz  
Y cuando te miro, te miro, te miro,  
me olvido del mundo y de mí  
¡Qué maravilloso es quererte así!  
Estando contigo, contigo, contigo, me siento feliz  
(Estando contigo. Conchita Bautista, 1961)<sup>118</sup>*

As Carey (1969) notes, in later 1960s' love songs, we find a much more complex woman and there is a clear evolution towards individual freedom and lack of romantic ties. This idea can be found in *These Boots Are Made for Walkin* (Nancy Sinatra. 1966), for example, which, as Wilkinson (1976) notes, portrays an aggressive woman who threatens to walk all over her unfaithful lover. These determined attitudes are reflected in music through lyrics full of material processes (*walk all over you; do the things he likes to do, hold him and kiss him and squeeze him, etc.*). In Spain, examples of songs that start showing that rebellious behaviour and femininity can also be found, as in fragments 35 and 36:

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<sup>118</sup> *Being with you/suddenly I feel happy/and when I look at you, I forget about the world and myself/how wonderful it is to love you this way/being with you I feel happy.*

## Part 4. Results and Discussion

### Example 35

*Y tendrás que pedirme de rodillas un poquito de amor  
pero no te lo daré, ye, ye porque no te quiero ver, ye ,ye ,ye, ye  
porque tu no haces caso ni te apiadas, de mi pobre corazón.  
Búscate una chica, una chica yeyé  
(La **chica ye-ye**. Concha Velasco, 1965)<sup>119</sup>*

### Example 36

*No muchacho no, no muchacho no, de mi amor no te rías más,  
no es un juego más esto se acabó no mereces mi corazón,  
te prometo firmemente... que no volverás a verme  
no, ya no te quiero más.  
(La **bámbola**. Patty Bravo, 1968)<sup>120</sup>*

Nonetheless, we can still find examples of later songs by female lead singers portraying a dependence on men which is directly associated with mental processes (in bold) as examples 37 and 38 show:

### Example 37

*How long must I wait? How much more can I take  
Before loneliness will cause my heart, heart to break?  
No **I can't bear** to live my life alone  
I grow impatient for a love to call my own  
(**You Can't Hurry Love**. The Supremes, 1966)*

### Example 38

*Si tú no estás yo no tengo alegría  
Yo **te extraño** de noche, yo **te extraño** de día  
Yo **quisiera** que sepas que nunca **quise** así  
Que mi vida comienza cuando te **conocí**  
(**Corazón contento**. Marisol, 1969)<sup>121</sup>*

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<sup>119</sup> You'll have to beg on your knees a little bit of love/ but I won't give it to you, yeye, 'cos I don't want to see you again, yeyeyeye/because you don't care about my poor heart/Find a girl a ye-ye girl.

<sup>120</sup> No, boy no, don't laugh at my love/it's not a game this is over, you don't deserve my heart. I firmly promise that you won't see me again/no; I don't love you any more.

<sup>121</sup> If you're not here I'm not happy/ I miss you at night I miss you during the day/ I wanted you to know that I never loved this way/my life started when I met you.

### 9.3.3. The 1970s

During this decade the different situations and identity forms explained in the previous decade, reached their pinnacle. Physical desire, freedom and lack of romantic ties evolve to more emotionally detached, sexual relationships. People do not want to be involved in serious love affairs but simply have fun. Besides, disco music pumps up the atmosphere on the dance floor and dancing becomes an integral part of the dating ‘scene’. This is related to the increase in material processes discussed above (see Section 9.2.1.), as the following fragments show:

#### Example 39

*Shake it up, shake it down  
Move it in, move it round, disco lady  
Move it in, move it out Move it in and about disco lady  
Shake it up, shake it down  
Move it in, move it around, disco lady*  
(**Disco Lady**. Johnnie Taylor, 1976)

#### Example 40

*If you want my body and you think I'm sexy  
come on sugar let me know.  
If you really need me just reach out and touch me  
come on honey tell me so. Tell me so baby.*  
(**Do You Think I'm Sexy**. Rod Stewart, 1979)

The boy-girl relationship is then understood from a more individual point of view. In this type of songs, both men and women are in control of their lives and will do things when they are ready (the concept of ‘power’ starts to emerge). However, there was still a place for conventional, romantic love that celebrates the idealised lady, especially amongst Spanish male lead singers. The abundance of material processes in examples 41 and 42 (in bold) explains why men’s songs in English are much more material in this decade.



## Part 4. Results and Discussion

### Example 41

*Te quiero vida mía, te quiero noche y día  
No he querido nunca así  
Te quiero con ternura, con miedo, con locura. Sólo vivo para ti.  
Yo te seré siempre fiel pues para mi quiero en flor  
Ese clavel de tu piel y de tu amor  
(Te quiero te quiero. Nino Bravo, 1970)<sup>122</sup>*

### Example 42

*Quiero en tus manos abiertas buscar mi camino  
y que te sientas mujer solamente conmigo  
hoy tengo ganas de ti, hoy tengo ganas de ti.  
Quiero apagar en tus labios la sed de mi alma  
y descubrir el amor juntos cada mañana  
(Hoy tengo ganas de ti. Miguel Gallardo, 1976)<sup>123</sup>*

In spite of the previous assertion, examples of ‘mental’ songs can be found in English by male lead singers:

### Example 43

*To be around you is all I see, is what I want us to do  
let's stay together  
Lovin' you whether, whether  
Times are good or bad, happy or sad,  
let's stay together  
Lovin' you whether  
(Let's Stay Together. Al Green, 1971)*

We can even find mixed feelings in the figure of the unfaithful man who admits that he loves another woman (modern times) and that, therefore, he cannot sully the purity of his chaste lover (tradition):

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<sup>122</sup> *I want to find my way in your open arms/I want you to feel like a woman only with me./ Today I want you, today I want you./ I want to quench the thirst of my soul with your lips/ and to discover love with you every morning.*

<sup>123</sup> *I got used to your kisses and your honey-coloured skin/to your spike-like body to your laughter and to your being/ my voice breaks when I call you/and your name turns ivy that embraces me/ and amongst its twigs it hides my sadness.*

Example 44

*Linda, te voy a ser sincero  
No estoy pensando en ti.  
Y no, no quiero lastimarte  
Robarte tu primera vez pensando en otra*  
(**Linda**. Miguel Bosé, 1977)<sup>124</sup>

The image women project in the songs from the 1970s is that of greater independence and determination. Now they decide what to do and take the initiative in the relationship, no matter what society says. This is represented by the following three examples:

Example 45

*When you're touchin' me and my feelin's start to show ooh  
That's the time I feel like makin' love to you that's the time  
I feel like makin' dreams come true, oh baby tell him to just get out*  
(**Feel Like Makin' Love**. Roberta Flack, 1974)

Example 46

*Nothing left to talk about. Pack his raincoat show him out  
Just look him in the eye and simply shout: enough is enough  
I can't go on, I can't go on no more no. Enough is enough  
I want him out, I want him out that door now*  
(**No More Tears**. Barbara Streisand & Donna Summer, 1979)

Example 47

*Did you think I'd crumble? Did you think I'd lay down and die?  
Oh no, not I, I will survive [...]  
I used to cry but now I hold my head up high.  
And you see me, somebody new  
I'm not that chained up little girl who's still in love with you*  
(**I Will Survive**. Gloria Gaynor, 1979)

The Women's Liberation arrived later in Spain for the socio-historical reasons explained in Section 1.6.3., but the following songs confirm the change that will be established in the coming decade. Examples 48, 49 and 50 contain quite a lot of material processes (in bold)

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<sup>124</sup> *Linda, I'll be honest with you/I'm not thinking about you/no, I don't want to hurt you/steal your first time thinking about another woman.*

## Part 4. Results and Discussion

that refer to what the woman is willing or able to do regardless of the unfavourable circumstances:<sup>125</sup>

### Example 48

*Yo ya no soy esa que se acobarda frente a una borrasca  
luchando entre olas encuentra la playa  
esa niña sí...no... esa no soy yo  
(Yo no soy esa. Mari Trini, 1972)<sup>126</sup>*

### Example 49

*Quiero romper mis viejos lazos, quiero ser mía y nada más,  
Quiero dejar lo que me has dado y no mirar atrás  
Te regalo las horas que viví entre cuatro paredes junto a ti,  
quédate con mis recuerdos, yo me voy aún más lejos pues ya lejos estoy [...]  
Abre tu puerta y déjame volar, volar en libertad  
(Amor de medianoche. Cecilia, 1975)<sup>127</sup>*

### Example 50

*Si lo dejamos bailando, será más fácil que hablar,  
tú bailas con cualquier rubia, y yo me dejo llevar ahh  
Me bebo tu coca cola, te dejo el vaso vacío  
y sigo bailando sola, o con cualquier ligue mío.  
(Estoy bailando. Hermanas Goggi, 1979)<sup>128</sup>*

New times also bring stories of unfaithful women. In fragments 51 and 52, we can observe how mental processes (and some material metaphorised into mental, such as ‘fill’) are used to express that “new” way of feeling (which had always existed but is now verbalised):

### Example 51

*Beso a beso, dulcemente, abrázame que quiero  
Sentirme diferente, el mundo no perdona y yo  
Paloma infiel, prefiero estar contigo y no morir con él  
(Beso a beso...dulcemente. Paloma San Basilio, 1978)<sup>129</sup>*

<sup>125</sup> Note that in examples 48 and 49 many of the material processes are metaphorised into mental (e.g.: ‘luchar entre olas’, ‘romper mis viejos lazos’, ‘abre tu puerta’, etc.).

<sup>126</sup> I’m not that one any more who’s afraid of a storm/fighting in the waves I find the beach/that girl yes, no... That one is not me.

<sup>127</sup> I want to break my old bonds, I want to belong to myself only/I want to leave behind what you gave me and not to look back/I’ll give you the hours I spent with you/ keep my memories I’ll go further away than this/[...]open your window let me out to fly freely.

<sup>128</sup> Breaking up whilst dancing will be easier than speaking/ you dance with any blonde girl and I’ll go with the flow/I’m drinking your coca-cola, I’ll leave you glass empty/I’ll keep dancing alone or with any flirt.

<sup>129</sup> Kiss by kiss, sweetly, hug me/I want to feel differently/ the world won’t forgive and I, an unfaithful dove /I

Example 52

*There's just this empty place inside of me that only he **can fill**  
Torn between two lovers, **feeling** like a fool  
**Loving** both of you is breaking all the rules  
(**Torn Between Two Lovers**. Mary MacGregor, 1977)*

9.3.4. The 1980s

Murphey (1992) shows that verbs like ‘thinking’ and ‘missing’ are highly predominant in the lexis of songs. It should be specified that this is partially true or true until the 1960s when, according to Graph 8, the most predominant verbs in lyrics are material. That said, the materialisation of songs continues in the 1980s with a higher tendency to eroticism and sexual innuendo by both men and women, as fragments 53, 54 and 55 show.

Example 53

*I lose my cool when she steps in the room  
And I get so excited just from her perfume  
Electric eyes that you can't ignore  
And passion burns you like never before  
I was in search of a good time, just running my game  
(**Caribbean Queen**. Billy Ocean, 1984)*

Example 54

*Your heart sweats, your body shakes  
Another kiss is what it takes  
You can't sleep, you can't eat  
There's no doubt, you're in deep  
Your throat is tight, you can't breathe  
Another kiss is all you need  
[...] You know you're gonna have to face it,  
you're addicted to love  
(**Addicted to Love**. Robert Palmer, 1986)*

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### Example 55

*Haz conmigo lo que quieras, nena  
Sabes que te pertenezco, nena  
Cada poro de mi piel es tuyo  
Haz conmigo lo que quieras, nena  
Cede ya a tus tentaciones, reina  
Vamos a volvernos locos, nena  
Vamos a subir al cielo juntos  
Haz conmigo lo que quieras, nena  
Cabalgando en la pasión*  
(*Más y más*. La Unión, 1989)<sup>130</sup>

Now women openly incite men sexually, as the phrases in bold express in examples 56, 57, 58, 59 below:

### Example 56

*You gotta know that you're **bringin' out the animal** in me...  
**Let's get physical**, physical,  
**I wanna get physical, let's get into physical**  
Let me hear your body talk, your body talk*  
(*Physical*. Olivia Newton John, 1981)

### Example 57

*We're **goin' for those pleasures** in the night  
I want to love you, feel you,  
wrap myself around you  
**I want to squeeze you, please you.**  
I just can't get enough  
And if you move real slow, I'll let it go  
**I'm so excited, and I just can't hide it**  
I'm about to lose control and I think I like it*  
(*I'm So Excited*. The Pointed Sisters, 1982)

### Example 58

*This is the time, we've got to get it right  
(This is the night) **Touch me**, touch me  
**I want to feel your body***  
(*Touch Me*. Samantha Fox, 1987)

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<sup>130</sup> *Do anything to me, baby/you know I belong to you, baby/every pore in my skin is yours/ do anything to me, baby/yield to desire, baby/let's go crazy, baby/Let's go up to heaven together/do anything to be, baby/riding with passion.*

Example 59

*He's got to be so macho  
He's got to be **big and strong enough to turn me on**  
He's got to have, big blue eyes, **be able to satisfy**  
(*So Macho*. Sinitta, 1986)*

Alternatively, the traditional approach towards romance has not died in the 1980s, and the rise of the 'new man' proves it. As noted in the description of Graph 5, the abundance of mental processes (some of them material metaphorised into mental) in male's lyrics of the two languages, is indicative of this new form of masculinity, especially amongst Spanish male singers:

Example 60

*I'll help you **see** forever too  
Hold me now touch me now, **I don't want** to live without you  
Nothing's gonna change my love for you  
You **ought to know** by now how much I love you  
(*Nothing's Gonna Change My Love for You*. Glenn Medeiros, 1988)*

Example 61

*Baby you're all that **I want**  
When you're lyin' here in my arms  
I'm findin' it hard to **believe**, we're in heaven  
And love is all that I need  
And **I found** it there in your heart  
It isn't hard to **see**, we're in heaven  
(*Heaven*. Bryan Adams, 1985)*

Example 62

*Tengo una estrella a quien **amar** una quimera en que **soñar**  
y el eco de unas notas que siempre **me emocionan**  
cuando **sé** que estamos lejos  
eternal melodía que susurro sin **pensar**  
que **evoca** nuestra historia y en mis noches siempre está  
(*Eterna melodía*. Bertín Osborne, 1984)<sup>131</sup>*

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<sup>131</sup> They say I'm a dreamer, adventurer and gamer/ a passionate bon vivant, but it's not true/I have a star to love, a fantasy to dream of/ the echo of some notes that always move me/when we're apart.

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### Example 63

*Y cada vez cuando te miro cada vez  
es como **descubrir** el universo  
**Te quiero te quiero** y eres el centro de mi corazón  
**te quiero te quiero** como la tierra al sol*  
(*Te quiero*. José Luis Perales, 1982)<sup>132</sup>

There is also the figure of the woman who uses the new man's success both financial and otherwise for her own benefit, as in this song sung by a man:

### Example 64

*Some people work for fun, girl, I just work for you  
They told me marriage was a give and take  
Well, show me you can take you've got some giving to do  
And now you tell me that you're having my baby  
[...]I can't work any harder than I do  
Somebody tell me, won't you tell me?  
Why I work so hard for you?  
Give you money, all to give you money*  
(*Everything She Wants*. Wham! 1985)

The post-Franco society becomes less restrictive and the Spanish female singer shows a higher level of independence in regard to loving relationships. Even so, in general, she is not as sexual as the English female lead singers. Examples 65, 66 and 67 illustrate this feature of the 1980s' Spanish women:

### Example 65

*No soy más que tu, tu fantasía  
Tantas veces soñaste que se hizo realidad  
Pero lo que tú, tú no sabías es que los sueños no se pueden dominar  
Cuando crees que me ves, cruzo la pared  
Hago "chas" y aparezco a tu lado,  
quieres ir tras de mí, pobrecito de ti, no me puedes atrapar*  
(*Chas! Y aparezco a tu lado*. Álex y Christina, 1988)<sup>133</sup>

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<sup>132</sup> Every time, when I look at you every time/it's like discovering the universe/I love you, I love you and you're at the centre of my heart/I love you I love you like the Earth loves the sun.

<sup>133</sup> I'm your fantasy/you dreamt of me so many times that I came true/but you didn't know that dreams cannot be controlled/ when you think you see me, I cross the wall/I do "chas" and appear beside you/ you want to chase me, poor boy, you can't catch me.

Example 66

*Amémonos sólo una vez más,  
y luego debes dejarme debes marcharte,  
Que este amor no se toca, no insistas porque  
yo te negaré mi boca. Oh este amor ya no se toca.*  
(Este amor no se toca. Yuri, 1982)<sup>134</sup>

Example 67

*Porque ahora soy yo la que quiere estar sin ti...  
Por eso vete, olvida mi nombre,  
mi cara, mi casa, y pega la vuelta*  
(*Olvidame y pega la vuelta.* Pimpinela, 1984)<sup>135</sup>

According to Whiteley (2000) the new music styles from the 1980s, punk and rock, were refashioned and transformed by female singers in the English-speaking world, who (with a renewed androgynous image) changed the gendered identity of these styles and the contemporary notions of divas. Punk opened up a specific space for women to explore gender boundaries, their own power, anger, and even nastiness. Madonna's *Like a Virgin* (1984) is a good example of this:

*Yeah, you made me feel, shiny and new.  
Like a virgin, touched for the very first time.  
Like a virgin, when your heart beats next to mine. [...]  
You're so fine and you're mine.  
Make me strong, yeah, you make me bold.*

### 9.3.5. The 1990s

By this time, the portrayals of the 'new lad' and the 'ladette' (Spice Girls' *Wanna Be*, 1996) stereotypes are fully defined. In consequence, the effrontery and sexualisation of romance is openly shown by both genders in lyrics full of sexual references. Here, the abundance of material processes —mainly amongst English male singers—, plays a

<sup>134</sup> *Let's love each other just once more/and then you should leave me, you should go/this love can't be touched/please don't insist/ I'll deny you my kisses. Oh this love can't be touched.*

<sup>135</sup> *Now it's me who want to be without you/ so now go, forget my name, my face, my house and turn around.*



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predominant role in supporting this idea. In examples 68 and 69 below, the expressions in bold demonstrate this situation:

### Example 68

*Girl you need only ask*  
***I'll make love to you*** like you want me to  
*And I'll hold you tight, baby all through the night*  
***I'll make love to you when you want me to***  
*And I will not let go till you tell me to*  
***Girl relax, let's go slow, I ain't got nowhere to go***  
*I'm just gonna concentrate on you, Girl are you ready?*  
*It's gonna be a long night. **Throw your clothes on the floor.***  
*I'm gonna take my clothes off too*  
*(I'll Make Love to You. Boys II Men, 1994)*

### Example 69

*I gotta real pretty, pretty little thing that's waiting for me*  
*I pull up anticipating good love don' keep me waiting*  
***I got plans to put my hands in places***  
*I never seen girl you know what I mean*  
*Let me take you to a place nice and quiet*  
***There ain't no one there to interrupt ain't gotta rush.***  
***I just wanna take it nice and slow***  
*(Nice & Slow. Usher, 1998)*

In this decade the woman is portrayed as the powerful one when it comes to the sexual dynamic, while the man is reduced to a mere 'slave' who fulfils the wishes and demands of his lover. From the CDA perspective, this is interesting as the prevalent male dominance is apparently replaced by a new female domination of romance. The impact of the Spice Girls in the 1990s was to provide, according to Whiteley (2000) "a new twist to the feminist discourse of power and subjectivity", as discussed in Section 6.2.3. This is the preliminary of the new objectification and sexualisation of women in the following decade. Examples 70, 71, 72 illustrate the sexual references and female control:

Example 70

***I wanna kiss you in Paris. I wanna hold your hand in Rome***  
***I wanna run naked in a rainstorm***  
***Make love in a train cross-country***  
***You put this in me** so now what, so now what? Wanting, needing, waiting*  
*For you to justify my love, my love, my love*  
*Hoping, praying for you to justify my love*  
*(Justify My Love. Madonna, 1991)*

Example 71

***Reach out and feel my body. That's the way love goes***  
*Dontcha know. That's the way*  
*Like a moth to a flame burned by the fire*  
*My love is blind. **Can't you see my desire?***  
*(That's the Way Love Goes. Janet Jackson, 1993)*

Example 72

***Hormones racing at the speed of light***  
*But that don't mean it's gotta be tonight*  
*Baby, baby, baby (Baby baby baby) **Ooh, my body's sayin' let's go***  
*Oh, but my heart is sayin' no (but my heart is sayin' no)*  
*If you wanna be with me, **baby there's a price to pay***  
*I'm a genie in a bottle (I'm a genie in a bottle).*  
***You gotta rub me the right way***  
*(Genie in a Bottle. Christina Aguilera, 1999)*

The songs by Lalo Rodríguez and Proyecto 1 below exemplify the rise of material processes (in bold) in Spanish men's songs in the 1990s. It has been argued that the rise of material processes in Spanish men's songs of this decade might be owing to the influence of Anglo-American male music. Example 73 demonstrates this analogy with songs in English such as *I'll Make Love to You* by Boys II Men, from 1994.

Example 73

***No he podido encontrar la mujer***  
*que **dibuje** mi cuerpo en cada rincón*  
*sin que sobre un pedazo de piel ay **ven***  
***devórame** otra vez, **ven devórame** otra vez*  
***ven castígame** con tus deseos más*  
*que el vigor lo **guardé** para ti*  
*(Ven, devórame otra vez. Lalo Rodríguez, 1990)<sup>136</sup>*

<sup>136</sup> I couldn't find the woman/ who draws my body in every corner of my skin/come eat me up again, eat me

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### Example 74

*No pares, sigue, sigue, no pares, sigue, sigue*  
*No pares, sigue, sigue, no pares, sigue, sigue*  
*Ok, tanto, **encontré** otra chica que estaba mejor*  
***Bailamos** tres merengues de corrido y gozamos*  
*Luego **nos sentamos**, ordenamos bebidas y conversamos*  
*(**El tiburón** by Proyecto 1, 1995)<sup>137</sup>*

The sexually active woman is depicted as aberrant and deviating from the established norm. Unlike her purer counterpart of the 1950s (see Section 9.3.1 above), she is a “woman of flesh and blood, earthy rather than spiritual. Uncontrollable, degenerate, inclined to dissipation through autoeroticism or ‘unhealthy’ sexual appetite, she is clearly not fitted to a role as a wife and mother” (Whiteley, 2000). Fragments 75, 76 and 77 below exemplify this subversive figure of the sexually active woman:

### Example 75

*Son las doce y hasta las cinco te utilizaré*  
*no hace falta que mañana te vuelva a ver*  
*sólo un coche necesito para volver*  
*ciao cariño esta noche lo he pasado bien.*  
*(**Amores de barra**. Ella baila sola, 1996)<sup>138</sup>*

### Example 76

*No tengas miedo, mi cuerpo entero te quiero entregar*  
*Rico bien pegadito tan suavecito te voy a conquistar,*  
*cariño son tus ojos que me hacen enloquecer.*  
*Con un beso pierdo la razón*  
*(**Oye**. Gloria Estefan, 1998)<sup>139</sup>*

---

up again/come and punish me with your wishes/I kept my vigour for you.

<sup>137</sup> Don't stop, keep going, don't stop keep going/I found a better girl/we danced three merengues and enjoyed/ then we sat down, ordered drinks and chatted.

<sup>138</sup> It's midnight I'll use you till 5 a.m./I don't need to see you tomorrow/I just need a taxi to go back home/ciao baby I had a great time.

<sup>139</sup> Don't be afraid, I want to give you my body/close together I'll win your heart/baby your eyes drive me crazy/ with a kiss I lose my mind.

Example 77

*Una noche más, oh oh sentir junto a ti la pasión.  
Una noche más oh oh oh  
Necesito más de lo que me das  
Todo ya no es suficiente  
Me dejé llevar por un beso más  
Ya estoy presa para siempre  
(Una noche más. Jennifer López, 1999)<sup>140</sup>*

In the 1990s, there are cases of literal objectification of women in which the girl is happily ‘dollified’, as in the song (parody or not) “Barbie Girl” below:

Example 78

*You can touch, you can play, if you say: "I'm always yours", oh  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me everywhere  
(Barbie Girl. Aqua, 1997)*

There are also examples of female independence reaching its highest level, where the woman enhances her self-worth by inciting the man sexually and projecting a dominant wild image:

Example 79

*La pantera duerme en mi ropa interior [...]  
Mírame, sé perdonar,  
Pero soy mujer, respétame.  
Yo vivo en libertad, vivo en libertad  
(Pantera en libertad. Mónica Naranjo, 1997)<sup>141</sup>*

On the other hand, we find cases of women displaying a more submissive personality, especially female Latin artists, as Reyes’ (2012) points out. This feature is shown by examples 80, 81 and 82:

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<sup>140</sup> One night more, feeling passion with you/one night more, I need more of what you give me/everything is not enough/I was carried along by your kiss/I’m prisoner forever.

<sup>141</sup> The panther sleeps in my underwear [...]/Look at me, I can forgive/but I’m a woman, respect me/I live in freedom, I live in freedom.

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### Example 80

*Ay! corazón, corazón, corazón  
Yo me muero por tus besos,  
tú te mueres por bailar*  
(**Corazón salvaje.** Marcela Morelo, 1998)<sup>142</sup>

### Example 81

*Bruta, ciega, sordomuda, torpe, traste y testaruda,  
es todo lo que he sido por ti me he convertido  
en una cosa que no hace otra cosa más que amarte  
pienso en ti día y noche y no sé cómo olvidarte*  
(**Ciega sordomuda.** Shakira, 1998)<sup>143</sup>

### Example 82

*And I won't pull through without you by my side  
I'd give my all to have just one more night with you  
I'd risk my life to feel your body next to mine  
'Cause I can't go on, living in the memory of our song.  
I'd give my all for your love tonight*  
(**My All.** Mariah Carey, 1997)

There are still instances of masculine romantic love in the 1990s but it is different to the romantic love of earlier decades. As Machin (2010) suggests, boy bands in the 1980s and 1990s, whose main fan-base was teenage girls, they may sing about regrets and a lost love, but certainly not about them being in a powerless situation. In the 1960s such lyrics conveyed authenticity and real-life drama, but this new romantic trend evolves towards a not so authentic love, as we will see in the following decade.

### Example 83

*Quit playin' games with my heart with my heart, my heart  
I should've known from the start  
from my heart, my heart, quit playing games  
Baby, baby the love that we had was so strong  
Don't leave me hangin' here forever  
Oh baby, baby this is not right, let's stop this tonight*  
(**Quit Playing Games With My Heart.** Backstreet Boys, 1997)

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<sup>142</sup> *Heart, heart, heart/I die for your kisses/You die for dancing.*

<sup>143</sup> *Stupid, blind, deaf-mute clumsy and stubborn/that's what I've been, for you I've turned/ into something that only loves you/ I think about you day and night I don't know how to forget you.*

Example 84

*Sol, arena y mar, es todo lo que quiero ahora  
Y no me queda más que sonreír y ver las olas  
Siempre discutimos y muy poco nos reímos  
Ya no puedo continuar con este amor  
Estoy herido, por haber amado a quien no le importé  
Siento el vacío, esta vez he prometido no volver*  
(**Sol, arena y mar.** Luis Miguel, 1992)<sup>144</sup>

9.3.6. The 2000s

In the new millennium the most common romantic attitudes are:

The clear sexual objectification of women by men, who openly express their preference for sex in romance (sometimes pornographic), and by women themselves, who consider it a sign of complete freedom, power and superiority. The fragments below (85, 86, 87, 88, 89, 90 and 91) show these ideas. Again, the presence of material processes (in bold) serves to confirm this new way of behaving and treating romance. Let us remember that we are counting behavioural among material (see “misbehave” in 83, for example).

Example 85

*Dirty babe, you see the shackles  
Baby I'm your slave I'll **let** you **whip** me if I **misbehave**  
It's just that no one **makes** me feel this way, **take** them to the chorus  
**Come** here girl **Go ahead**, be gone with it*  
(**SexyBack.** Justin Timberlake, 2006)

Example 86

***Make me explode** although you know the route **to go to sex** me slow slow baby  
And yes I **must react** to claims of those who say that you are not all that huh, huh  
Sex bomb sex bomb you're a sex bomb  
You **can give** it to me when I need to **come along**  
Sex bomb sex bomb you're my sex bomb  
And baby you can **turn me on turn me on** darlin'*  
(**Sex Bomb.** Tom Jones, 2000)

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<sup>144</sup> *Sun, sand and sea, that's all I want now/There's no alternative but laughing and watching the waves/We always argued and rarely laughed/I can't keep this love going/I'm hurt for loving someone who didn't care about me/I can feel the emptiness, this time I've promised not to go back.*

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### Example 87

*Baby, you could have whatever you like  
I said, you could have whatever you like  
Yeah, late night sex so wet, it's so tight  
I'll gas up the jet for you tonight and baby you **can go** wherever you like  
I said you **could go** where ever you like, yeah*  
(**Whatever You Like**. T.I., 2008)

### Example 88

*I'm tryna find the words to describe  
this girl without being disrespectful  
The way that booty movin' I can't take no more  
Have to stop what I'm doin so I can pull her close  
Damn girl, damn who's a sexy bitch*  
(**Sexy Bitch**. David Guetta ft. Akon, 2009)

### Example 89

*Allí estabas tú, **esperando** en la parada del autobús  
**comiéndote** con gracia aquel chupachups  
¡Qué vicio qué vicio! No sé qué me dio por la espalda  
cuando vi la raja de tu falda, que un Seat Panda se me cruzó  
y se comió el parachoques de mi Ford Escort  
Por la raja de tu falda yo **tuve un piñazo** con un Seat Panda*  
(**La raja de tu falda**. Estopa, 2000)<sup>145</sup>

### Example 90

*Tengo tacones de aguja magnética  
para dejar a la manada frenética  
**Llevo** conmigo un radar especial para **localizar** solteros  
Si acaso **me meto** en aprietos  
también **llevo** el número de los bomberos  
ni tipos muy lindos ni divos,  
ni niños ricos yo sé lo que quiero  
pasarla muy bien y **portarme** muy mal  
en los brazos de algún caballero  
Una loba en el armario tiene ganas de **salir**  
**Deja que se coma** el barrio antes de **irte** a dormir*  
(**Loba**. Shakira, 2009)<sup>146</sup>

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<sup>145</sup> There you were, waiting at the bus stop/ liking that lollipop, what a habit!/ I don't know what happened to my back/ when I saw the slit of your skirt, a Seat Panda crossed me/ and I ate the bumper of my Ford Escort/ For the slit of your skirt I had an accident with a Seat Panda.

<sup>146</sup> I have magnetic hig heels for driving the gang wild crazy/I have a special radar to find single men/Just in case I get into trouble I have the number of the firemen/I don't want handsome men or rich boys I know what I want to/I want to have fun and misbehave in the arms of a gentleman/ a she wolf in the closet wants to get out/ let her eat the neighbourhood before you go to sleep.

Example 91

*And after **he's been hooked** I'll play the one that's on his heart  
Oh, oh I'll get him hot, show him what I've got*  
(**Poker Face**. Lady Gaga, 2009)

Sometimes, the man controls the intimate encounter and clearly has the power (see fragments 92 and 93 below):

Example 92

*I need you right now! I need you right now!  
Let's get lost tonight  
You could be my black Kate Moss tonight  
Play secretary, I'm the boss tonight  
And you don't give a fuck what they all say, right?*  
(**Stronger**. Kanye West, 2007)

Example 93

*My pressure on your hips  
Sinking my fingertips into every inch of you  
'Cause I know that's what you want me to do*  
(**This Love**. Maroon 5, 2005)

The *ladette* type is also represented by one of its characteristic features: promiscuity. Traditionally attributed to men, promiscuity is praised by women in the following duet by Nelly Furtado and Timbaland (example 94). It is important to note that this song, which trivialises sex and treats the woman's image lightly, was co-written by a woman.

Example 94

***Boy:** Promiscuous girl, wherever you are I'm all alone and it's you that I want  
**Girl:** Promiscuous boy, you already know that I'm all yours, what you waiting for?*  
(**Promiscuous**. Nelly Furtado feat. Timbaland, 2006)

Even promiscuity that involves lesbianism (one of heterosexual men's most popular sexual fantasies, as noted in Section 6.2.3.) is a subject matter that can be found in 2000s' songs:



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### Example 95

*I kissed a girl and I liked it, the taste of her cherry chapstick  
I kissed a girl just to try it, I hope my boyfriend don't mind it  
It felt so wrong, it felt so right, don't mean I'm in love tonight  
I kissed a girl and I liked it, I liked it*  
(***I Kissed a Girl***. Katy Perry, 2008)

Women's total independence and ladette attitude is shown off in the two languages this study reviews. The content of fragments 96, 97 and 98 illustrate this behaviour:

### Example 96

*No siento pena por ti conocerte fue sólo mi cruz  
Las chicas malas no saben perdonar cuando juegan al amor  
Las chicas malas te quitan lo que dan chicas malas como yo  
Era tuya para siempre hoy soy libre como el aire  
Yo no volveré a entregarme no vuelvo a darme nunca a nadie.  
Las chicas malas no saben perdonar.  
Las chicas malas te quitan lo que dan. Paso de ti, paso de ti*  
(***Chicas malas*** . Mónica Naranjo, 2001)<sup>147</sup>

### Example 97

*Soy yo, la que sigue aquí. Soy yo, te lo digo a ti.  
Mírame y dime qué es lo que ves,  
esa mujer que perdiste una vez.  
Soy yo, la que se marchó.  
Soy yo, sin pedir perdón.  
Remo lejos de tu tempestad,  
Sin tus velas lo podré lograr*  
(***Soy yo***. Marta Sánchez, 2002)<sup>148</sup>

### Example 98

*I guess I just lost my husband, I don't know where he went,  
So I'm gonna drink my money, I'm not gonna pay his rent nope  
I got a brand new attitude and I'm gonna wear it tonight,  
I wanna get in trouble, I wanna start a fight*  
(***So What***. Pink, 2008)

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<sup>147</sup> I don't feel sorry for you, knowing you was my tragedy/bad girls don't forgive when they play love/bad girls take back what they give, bad girls like me/I was yours forever, today I'm free like the wind/I won't give myself to anyone again/bad girls don't forgive/bad girls take back what they give. I'm over you, I'm over you.

<sup>148</sup> It's me still here, it's me, I'm telling you/look at me and tell me what you see/that woman you once lost/It's me the one who left/It's me without apologising/I'm rowing far from your tempest/without your sails I'll get it.

There are also cases of female chauvinism to excite men:

Example 99

*Aquí me ves aunque liberada soy tú rehén  
seduces... encantas qué puedo hacer  
de la encrucijada que tienes montada no escaparé.  
te abriré las puertas del alma de par en par  
dispuesta a hacer todo a tu voluntad  
dispuesta a hacer todo lo que te dé la gana. ¡Qué me importa!  
toda de arriba a abajo toda entera y tuya  
toda aunque mi vida corra peligro tuya  
toda de frente y de repente toda desesperadamente  
toda haz todo lo que sueñas conmigo.*

(**Toda.** Malú, 2001)

In this line, Wood (2009) argues that “the gender arrangement women as caretakers, men as breadwinners who complete women”, has been fed to the masses non-stop and is still present in today’s lyrics, especially in Latin music, as Reyes (2012) puts it. The following example shows this idea:

Example 100

*¿Quién es ese hombre que me mira y me desnuda?  
Una fiera inquieta que me da mil vueltas  
y me hace temblar, pero me hace sentir mujer  
Nadie me lo quita, siempre seré yo su dueña  
Por la que no duerme, por la que se muere  
por la que respira, yo soy su mujer!*

(**Fiera inquieta** by Ángela María Forero, 2005)<sup>149</sup>

Spanish male lead singers mark a contrast to hypersexualisation of lyrics but, somehow, they may be fostering sexism, as they take back the old image of the protective, gentlemanly heroic male. This may be a reason why they have returned, to a certain extent, to the ‘mental’, as they were in the 1980s:

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<sup>149</sup> *Who’s that man who undress me with his look?/a restless beast that turns my world around/he makes me shiver but makes me feel like a woman/no one will take him away from me, I’ll always be his lady/I’m the one he loses sleep over, the one he dies for/the one he breathes for/I’m his woman.*

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### Example 101

*Quiero ser tu héroe  
Si una vez yo pudiera llegar  
a erizar de frío tu piel  
a quemar qué sé yo, tu boca  
y morirme allí después  
Y si entonces temblaras por mí  
lloraras al verme sufrir  
ay sin dudar tu vida entera dar  
como yo la doy por ti.*  
(*Héroe*. Enrique Iglesias, 2001)<sup>150</sup>

### Example 102

*Me acuerdo y pienso el tiempo que  
llevábamos sin vernos,  
Dos niños pequeños que lo sentían todo,  
Pero lo sigo sintiendo hoy por ti,  
Recuerdos que tengo,  
No entiendo que dejáramos de vernos  
buscando en mil besos*  
(*Volverá*. El canto del loco, 2006)<sup>151</sup>

### Example 103

*Sabes que estoy colgando en tus manos  
Mi corazón está colgando en tus manos*  
(*Colgando en tus manos*. Carlos Baute y Marta Sánchez, 2009)<sup>152</sup>

Spanish male singers from the 2000s, also follow the trend of the unauthentic ‘new romantic love’, which was introduced into the discussion relating to the previous decade. The male narrator is portrayed as helpless and full of regret. Apparently, he is at the woman’s service and almost always inferior to her. Examples 104, 105 and 106 illustrate this idea:

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<sup>150</sup> *I want to be your hero/If I could give you chills, burn your mouth and die there later. Then you would tremble for me and cry to see me suffering. You’d give your life without hesitating as I give it for you.*

<sup>151</sup> *I remember and think about how long we hadn’t seen each other. We were children feeling everything but I still feel it for you. I have memories, I don’t understand why we stopped meeting, looking for a thousand kisses.*

<sup>152</sup> *You know I am hanging from your hands/My heart is hanging from your hands.*

Example 104

*Dile que la quiero, que siempre fui sincero  
dile que me estoy volviendo loco por una tontería  
Dile que navego entre el amor y el miedo  
dile que me está matando esta melancolía  
(Dile que la quiero. David Civera, 2001)<sup>153</sup>*

Example 105

*Cobarde he sido tan cobarde  
por vender tus besos  
cobarde he sido tan cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que yo más quiero  
(Cobarde. David Bustamante, 2008)<sup>154</sup>*

Example 106

*Y sigo esclavo de sus besos y sigo preso de mis miedos  
hemos llegado a un punto de inflexión  
en el que ésta obsesión está apartándome de ti  
Y sigo esclavo de sus besos y sigo preso de mis miedos  
y sigo sin saber por qué razón sigue ella en mi interior  
(Esclavo de sus besos. David Bisbal, 2009)<sup>155</sup>*

From the above-explained gender analysis we can argue that the acceptable level of sexual explicitness has changed throughout the decades. This change can be explained in CDA terms: the “mainstream” references to sex have evolved. In addition, the charade of male helplessness towards the woman, which became frequent in the 1990s and 2000s songs, is interpreted as a subtle courtship strategy. From a CDA point of view, now the woman has the authority and control but the empowerment that is endowed on her turns out to be somehow sexist. Power identifies her as sex provider, which automatically objectifies the woman, as that superiority also excites men. Women have accepted (and, in

<sup>153</sup> Tell her that I love her, that I was always honest/tell her that I'm going crazy because of this nonsense/tell her that I'm sailing through love and fear/tell her that his melancholy is killing me.

<sup>154</sup> I've been such a coward for selling her kisses/coward for hindering in my loneliness/coward for not being honest/for not fighting for what I really love.

<sup>155</sup> I'm a slave for her kisses and a prisoner of my fears/we're at a turning point/where this obsession is pulling us apart/I'm slave for her kisses and a prisoner of my fears/I don't know why she's inside me.

## Part 4. Results and Discussion

consequence, a sector of the female audience) the trick of the narrator, the lyricist and the industry, thinking that by becoming ladettes and sex donors, they are powerful. Contrarily, the result is a more sexualised and chauvinist image of themselves, as Levande (2007) pointed out. The answer to whether the woman is as responsible as men for consciously participating in that ‘game’ is left open.

Perhaps, as Rossi (2007) states, the “soft-core porn” imagery, seems to convey generalised knowledge on women’s constant wish to be desired by men. Other voices, like Abrahamsson (2011: 13), claim that the sexualised image of some female artists (she analyses Lady Gaga’s music) is designed to make the audience react, as a stimulus to “take a stand on this global phenomenon of narrow gender roles”. Our whole interpretation relies on whether we apprehend to regard it as parody or not. Abrahamsson (2011) defends that ‘Gaga’s girls’ are armed with sexuality and break with gender roles. They seek to exercise power in being active as opposed to passive, which turns them into sexual subjects rather than objects. These two sides of the matter: wanting the same status as men, and still being trapped in an unwanted submissiveness, are present in today’s lyrics (Abrahamsson, 2011). The discourse analysis carried out in this dissertation has revealed, however, that, instead of simply giving women equality with men, the evolution of women’s attitudes, seen through the songs of the last sixty years, has, in fact, made them a powerful sexual object of desire.

As an end to this qualitative analysis, it is worth going back to the observations made above on Theme, such as the findings about vocatives and the predominance of pronouns “you” and “I” (See Section 9.1.), which serve to further relate the CDA-based discussion to the lexicogrammar of the songs. In this regard, we can add that, in general, the cases of fronted imperatives are much more abundant in men than in women in the two

languages in the 1950s and in the 2000s. All this could be interpreted as being the result of a generalised egocentricity and submission of women (as wife and sexual object) and a generalised inclination of men towards authority and controlling agents in loving relationships. On the other hand, the Spanish man of the 1950s is seen as less bossy but more egocentric (there are more cases of fronted “yo” than in women’s lyrics); quite a typical characteristic of the gentlemanly attitude of the time which is reflected in boleros, as explained above.

### 9.4. Analysis of negative phrases

The purpose in this section is to examine if there is a variation of negation throughout the decades and if a contrast between men and women can be made in terms of a negative perception of romance. Bearing in mind the analysis criteria for negative sentences expounded on pages 203-204 (Section 8.5.), the count of negative sentences will be undertaken by decades and gender. The study of negativity in songs is more complex than it seems, and requires a thorough approach and examination on issues such as:

- Negative imperatives, sometimes, may not contribute to the goal of the evolution of negativity in songs over the decades. Whether to consider them or not depends on the context of the song and on the approach followed. For example in *If you’ve had enough, don’t put up with his stuff, don’t you do it*, the imperatives are addressed from the female singer to the other, female, singer (it is a duet). Its consideration does not really contribute to the purpose of the analysis of negativity as the will of one of the members of the couple is determined by the point of view of a third party. However, in this example, which shows female solidarity (and support between women with regard to their collective perception of love) could be considered.

## Part 4. Results and Discussion

- Negative interrogatives are usually conducive and persuasive (Quirk et al, 1985) and help the speaker to stress their feelings for the other person (in this case, love). The speaker is not sure if the other person understands his/her feelings, otherwise the negative interrogative would not have been used: *baby, don't you know I love you so?; Oh, can't you see you belong to me?* Sometimes they may express a negative view of love: *¿para qué quiero amor si nadie me va a amar?*.<sup>156</sup>
- As noted before, one of the most frequent words in the corpus of lyrics, according to *MonoConc* programme, is “no” which, apparently, implies heavy negativity in songs. However, there are exceptions and particular cases that indicate that this is not always so. For instance: *y si tengo tú cariño ya no quiero nada más; so I won't hesitate no more*, etc. (see Part 3, page 202).<sup>157</sup>

For reasons of time and space, therefore, we will not delve into these variables in this thesis but a simplified approach to negativity is offered instead. These criteria should be carefully considered for further research in this field.

The resulting examination of negative sentences in the corpus of lyrics, after applying the guidelines in Part 3, has revealed that negativity increases with time but there are variations. The total number of negative cases collated is 531, including repetitions in verses, chorus and refrains, and having disregarded negative questions and negative sentences that are favourable to romance (see Section 8.5.). The results in Table 14 foster two comparative analyses: firstly, an analysis by gender and secondly, an analysis by languages.

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<sup>156</sup> *What do I need love for if nobody is going to love me?*

<sup>157</sup> *If I have your love I don't want anything else.*

	1950s		1960s		1970s	
	<i>Men</i>	<i>Women</i>	<i>Men</i>	<i>Women</i>	<i>Men</i>	<i>Women</i>
<b>English</b>	2	6	30	13	11	25
<b>Spanish</b>	17	14	13	27	13	26
<b>Total:</b>	19	20	33	40	24	51
	1980s		1990s		2000s	
	<i>Men</i>	<i>Women</i>	<i>Men</i>	<i>Women</i>	<i>Men</i>	<i>Women</i>
<b>English</b>	22	13	15	13	18	62
<b>Spanish</b>	32	31	26	25	35	76
<b>Total:</b>	54	44	42	38	53	138

**Table 14.** *Number of negative sentences per decade and gender in English and Spanish*

Table 14 shows that, in general terms, there is an upward growth pattern of negative sentences amongst women in both societies. This might mean that women have developed a more negative outlook towards romance than men. The trend, however, is reversed in the 1980s and 1990s. In these decades the liberation of women reaches its pinnacle in both societies (see Section 9.2.1.) and they perceive romance differently, especially the English female singers. They have very few occurrences of negative sentences (only 13) in comparison with the Spanish female singers. In the 2000s, on the contrary, the number of negative occurrences rockets up. This feature can be attributed to the woman's newly acquired notion of power, her greater independence, self-assurance and her ability to control her choices, if necessary, through refusal to do certain things. But the instance of negative sentences, doubling for men, is not only unique in the 2000s; it occurs beforehand too, in the 1970s. By this time, Women's Liberation is a fact (above all in Spain) and they start to make decisions. This is reflected in songs in the form of negation, amongst other features discussed before.

As for the analysis by languages, the Spanish lyrics outnumber the English lyrics in negative occurrences throughout the decades in both genders, with the only exception of



## Part 4. Results and Discussion

English male lead singers in the 1960s. This fact could be interpreted as being the result of a higher degree of pessimism in Spanish male and female loving relationships (e.g.: *no me abandones nunca al anochecer; jamás podrás adivinar que yo te quiero*). Alternatively, this may be owing to the traditional and nostalgic approach towards romance, closely related to suffering and the absence of love, especially amongst male singers in the first decades (e.g.: *don't forbid me to hold you tight; me debes un beso, no te lo perdono*).<sup>158</sup> It could also be one of the results of the ability of women to decide about the situation and say “no” (e.g.: *las chicas malas no saben perdonar; hoy ya no te quiero y no tiene remedio*).<sup>159</sup> A notable fact is the scarcity of negative sentences in the English songs from the 1950s, by both male and female singers. This could be indicative of the strength of the established customs and values that seem to be unquestionable and difficult to alter. As we have already seen, the situation changed (in particular amongst women) in the following decades.

The reasons for what has been previously discussed about negativity may be varied and arguable to analyse it in detail. Diverse variables should be taken into account: the point of view and will of the speaker, the nature of the song (regret, revenge, spitefulness, etcetera.), to name a few. As mentioned before, owing to the focus of the thesis, this subject cannot be fully explored at this point but it will be tackled in future research.

In the same way as in Section 9.2.4 above, the Chi square analysis has been used here to test the distributional differences in the normalised frequency of negativity per thousand words. The results in Table 14 show that the distributional differences between negative sentences uttered by men and women, in English and in Spanish, are not significant in any decade from the 1950s to the 2000s. According to the calculations provided by Table 15, the p-Value is not significant, which means that the difference

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<sup>158</sup> *You owe me a kiss, I don't pardon it.*

<sup>159</sup> *Bad girls don't forgive; today I don't love you and there's no solution.*

## Part 4. Results and Discussion

between “male negatives” and “female negatives” is not significant between the two languages.

1950s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
<b>No. Negatives (males)</b>	17 ÷	3,481	= 4.88	2 ÷	3,029	= 0.66
<b>No. Negatives (females)</b>	14 ÷	3,481	= 4.02	6 ÷	3,029	= 1.98
Chi-square: 0.726 p-Value: 0.394						

1960s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
<b>No. Negatives (males)</b>	13 ÷	3,350	= 3.88	30 ÷	3,894	= 7.70
<b>No. Negatives (females)</b>	27 ÷	3,350	= 8.05	13 ÷	3,894	= 3.33
Chi-square: 3.187 p-Value: 0.074						

1970s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
<b>No. Negatives (males)</b>	13 ÷	3,967	= 3.27	11 ÷	5,372	= 2.04
<b>No. Negatives (females)</b>	26 ÷	3,967	= 6.55	25 ÷	5,372	= 4.65
Chi-square: 0.014 p-Value: 0.905						

## Part 4. Results and Discussion

1980s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
No. Negatives (males)	32 ÷	4,512	= 7.09	22 ÷	5,996	= 3.66
No. Negatives (females)	31 ÷	4,512	= 6.87	13 ÷	5,996	= 2.16
Chi-square: 0.242 p-Value: 0.622						

1990s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
No. Negatives (males)	26 ÷	5,748	= 4.52	15 ÷	6,612	= 2.26
No. Negatives (females)	25 ÷	5,748	= 4.34	13 ÷	6,612	= 1.96
Chi-square: 0.007 p-Value: 0.933						

2000s						
	Spanish	Total words (Songs in Spanish)	Frequency (tokens per thousand words)	English	Total words (songs in English)	Frequency
No. Negatives (males)	35 ÷	5,414	= 6.46	18 ÷	8,606	= 2.09
No. Negatives (females)	76 ÷	5,414	= 14.03	62 ÷	8,606	= 7.20
Chi-square: 0.255 p-Value: 0.613						

**Table 15.** *Differences between male and female negatives by language (decade by decade)*

If we examine the results in Table 15 in detail (decade by decade), variance can be observed. P-Values 0.9 or 0.6 are much less significant than p-Value 0.074, in the 1960s, which is closer to 0.05. All in all, in general terms, the distributional differences are not significant.

### 9.5. The Dionysian character of songs

As pointed out in Part 1 (Section 1.3.), this thesis considers music (and in particular the genres discussed here), the most Dionysian of the arts for appealing to emotions and natural instincts and not to reason (the presence of the Apollonian force is necessary in the background too). However, different degrees and “tonalities” of the Dionysian can be established. Quoting Beethoven, “music is the mediator between the spiritual and the sensual life” and, therefore, discussion can be had as to the different ways to find the Dionysian aspects within music.<sup>160</sup> For example, the Dionysian can be ascertained through spirituality and the sublimation of senses in boleros and ballads, as opposed to the noisy beats, swears or provocation of modern music, etc. It is important to highlight that the different levels of Dionysian force apply to aspects of music such as the lyrics, themes and lead singers. Thus, as noted in Part 1, the level of the Dionysian aspects in the lyrics can be measured in terms of gender and decades throughout the last sixty years. This supports the transitivity and gender discussions about male and female attitudes towards romance.

The following examples illustrate the range and evolution of the Dionysian nature of human relationships through music over the decades. At one end of the scale we have the pure Dionysian loving relationships of the fifties: *I wanna be kissed until I tingle, I wanna be kissed starting tonight. I wanna be loved with inspiration; till I waltz again with you; don't break the spell of love, hold my hand so this is the garden of Eden; la luna brilla en tus ojos y con mi desvelo besa en tu suelo, reza en tu cielo, late en tu sien; etcetera.*<sup>161</sup> As we can see, even in the first decades this thesis focuses on (in general more mental), there are expressions like *the moon* or *the Eden* that make the audience “travel” to other places and escape from reality. Hence, it is Dionysian but non-sexual and conventional. At the other end of the scale we can find the intensely exuberant Dionysian approach towards

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<sup>160</sup> Quotation retrieved from <http://izquotes.com/quote/14741>.

<sup>161</sup> *The moon is shining in your eyes and with my sleeplessness, it prays in your sky, beats in your temple.*

## Part 4. Results and Discussion

romance within contemporary songs: *Come on Barbie, let's go party; Make me explode although you know the route to go; Get your sexy on I'm bringing sexy back; I got so brave, drink in hand, lost my discretion; I'm gonna drink my money; to sex me slow slow baby*; etc. This considered, we could even describe it as the Dionysian “for minors and for adults”. Between these two ends there would be a wide range of examples corresponding to the other decades, in which, as has already been explained, loving relationships evolve towards a more sexualised perspective.

Paglia's (1990) radical theories associated the Apollonian with males (clarity, rationality and solidity) and the Dionysian with females (wild/chaotic nature, and unconstrained sex), but, in this analysis, all songs by male and female singers are regarded as Dionysian with different degrees. As the previous graphs (Section 9.2.) and examples (Section 9.3.) above show, both men and women develop through the decades a more materialised and Dionysian idea of love. However, it has been observed that female lead singers are the ones that undergo a substantial change as they have developed more impulsive and “wild” Dionysian attitudes over the years. This is also true amongst men, but perhaps it was less expected for women, owing to social and traditional reasons. The materialisation of songs has taken place throughout the last five decades in men but, as Figure 14 shows, it has increased dramatically amongst women over the last three decades. This feature, along with the change of message in female songs (from the passive self-sacrificing wife to the sexual predator single lady) and the “pornified” image that female lead singers display, lead us to talk about a higher degree of Dionysian behaviour amongst women than amongst men.<sup>162</sup>

A further analysis can relate the Dionysian gradation explained above to the results obtained from examining the material and mental processes in the 240 songs. The

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<sup>162</sup> A multimodal analysis would reveal significant information, but it is set aside for future projects.

observation by decades reveals that in the 1950s and 1960s, the Spanish songs were soft Dionysian, as mental process types outnumbered material process types. Likewise, in the 1970s and 1980s, English men's songs were more Dionysian than the rest as the lyrics are highly materialised. On the contrary, Spanish men's songs in the 1980s were less Dionysian. In the 1990s there was a drastic turn and Spanish men became highly Dionysian. But this situation was reversed in the 2000s, when the density of the Dionysian substance was reduced amongst the English men.

Metaphors have been traditionally associated with poetry for being a resource to embellish the literary language. As argued before, the Dionysian allows us to escape from the Apollonian constraints of life, and in this sense, poetry is very Dionysian. Songs, like poetry, are full of Dionysian metaphors that may refer to physical and psychological elements. Regardless of the process they contain, many metaphors in the corpus of lyrics adduce this distinction. Some of them invoke psychological phenomena (e.g. *Many dreams have been brought to your doorstep; Open up the heaven in your heart; Eras tú la fábula que iluminaba mi soñar; Quién llenará de primaveras este enero; Navego entre el amor y el miedo, etc.*), and other metaphors suggest physical processes (e.g.: *You're bringing out the animal in me, Quiero apagar en tus labios la sed de mi alma; Sentí en mis labios tus labios de amapolas, etc.*).<sup>163</sup> In between, there are also ambiguous cases with an opportunity for the listeners to amuse themselves interpreting the double meaning, such as *I was the tiger she wanted to tame; she blew my nose; La pantera duerme en mi ropa interior; veneno del amor que yo feliz bebí; beberme de ti lo prohibido; Una loba en el armario tiene ganas de salir, etc.*<sup>164</sup>

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<sup>163</sup> *You were the fantasy that lit my dreams; who's going to fill this January with spring?; I'm sailing through love and fear. I want to quench the thirst of my soul with your lips; I felt in my lips your poppy lips.*

<sup>164</sup> *The panther sleeps in my underwear; you're love poison that I happily drank; drink the forbidden from you, a she wolf in the closet wants to get out.*

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The figures in Table 16 indicate that, on the whole, Spanish male lead singers use metaphors more frequently than English male lead singers. The rise in number of metaphors of Spanish men in the 2000s is quite remarkable, as it is four times higher than in the English men's songs. This fourfold increase might be related to the fact that Spanish men have returned to a more 'psychological' (mental) Dionysian attitude towards romance.

METAPHORS						
	1950s	1960s	1970s	1980s	1990s	2000s
ENGLISH MEN	13	16	28	12	35	24
SPANISH MEN	24	20	29	18	31	82
ENGLISH WOMEN	29	15	23	27	61	23
SPANISH WOMEN	40	14	18	16	41	55

**Table 16.** *Number of metaphors used by male and female lead singers over the decades*

Similarly, Table 16 shows that the general tendency is that the English female singers outnumber the Spanish ones in number of metaphors. But in the 1990s the rise in the use of metaphors by English women is salient, which coincides with the marked upturn in the number of mental processes (without surpassing material). The analysis of the nature of those Dionysian metaphors (psychological or mental) is put forward for future research.

## PART 5

*After silence, that which comes nearest  
to expressing the inexpressible is music.*

—Aldous Huxley

### **10. Conclusions and final remarks**

Having thus examined the corpus of 240 popular songs in English and Spanish, the current section aims to draw together a synthesis of the key findings resulting from the analysis and discussion in Part 4. Some conclusions derived from them will be made along with ideas for possible further study of the subject matter. Moreover, the research limitations of this thesis, as well as potential areas of study will be included. But before moving on to the most significant findings derived from the transitivity and gender analysis, it is convenient to revise the hypotheses this dissertation opened with.

#### **10.1. Degree of confirmation of the hypotheses**

As explained in the introductory chapter, the work undertaken in this thesis has investigated five main hypotheses that are framed in the fields of Functional Linguistics, Discourse Analysis and Gender Studies.

The first hypothesis was framed in the area of Discourse Analysis and addressed the issue of whether music can be a tool to understand social changes within a culture over time. There was an interest in; firstly, finding out how gender roles were portrayed in songs throughout the last six decades and, secondly, their possible effect on the audience to show that ideology is encoded in the lyrics. The findings that result from the analysis of the graphs and are complemented by the Chi square test (see Section 9.2.) reveal that the variation in male and female behaviour and the evolution of loving relationships reflected



## Part 5. Conclusions

in songs are not a product of chance, but of social changes verbalised in the lyrics of the two languages.

The second, third and fourth hypotheses were framed in the area of Gender Analysis. The investigation here concentrated on the evolution of male and female roles through their corresponding discourse represented in the songs of both societies. The second hypothesis set out if the social roles of men and women (in this case embodied in male and female lead singers), regarding romance, have had the same effect and consequences in Spain and in the English-speaking World (USA and UK) simultaneously. To answer this question, the results of the graphs in Section 9.2 were discussed and illustrated with a wealth of examples (Section 9.3.). The findings show that, as expected, people's change with regard to loving relationships, took place in the English-speaking World earlier than in Spain. Especially for women, within a time span of approximately twenty years (mid-1960s vs. 1980). The socio-political situation in Spain, and the strong ties to traditional values, slowed down the pace at which society evolved; the evolution went faster after the establishment of Democracy. As for the third hypothesis, the findings reveal that the English-speaking World has undoubtedly undergone a consistent and natural evolution of mentality in relation to romance. But, contrary to what was predicted, neither male nor female singers, in English, have been shown to project a greater variation of attitudes. According to the proportion of process types shown by the graphs in section 9.2.1., men have practically had the same behaviour throughout the whole sixty-year period. Women's distribution of processes changed in the 1960s and, since then, they have remained constant in their stance towards romance. The fourth hypothesis examined the area of Systemic-Functional Linguistics and dealt with the possibility that song lyrics increase in number of material processes as time goes by. That is, in the first decade of study, the 1950s, the concept of romance in songs was constructed in terms of 'mental'

processes, with a more idealised viewpoint of love. As decades pass and society evolves, this situation changes and songs start to take on more and more material processes until the 2000s, when songs are overwhelmingly more material. To prove this is the case, all the material, mental and behavioural processes in the 240 songs, were categorised. In like manner, all the metaphorical expressions containing these three types of processes, as well as relational, were also considered for the final classification and count of processes. The Chi square test served to support the findings from a statistical perspective and to use the sample here presented as a representation of the role of popular music in society. The transitivity analysis of the songs has allowed the examination as to how the ideational function is transmitted. Following Halliday & Matthiessen's (2014) systemic-functional approach, we can confirm that love songs have, like other genres, a characteristic ideational function that contributes to express and determine certain values and beliefs. We are, therefore, in a position to say that the fourth hypothesis has turned out to be true. Especially amongst females' songs of the two languages between the 1960s and the 1980s, where the number of material processes rocket up.

The fifth hypothesis, which concerns attitudes towards loving relationships in Spain, meets the initial premise. As anticipated, Spanish society has experienced little variation in the long run, and few changes (but drastic and punctual) in relation to loving behaviour, which is relevant to this study. The first change took place in the 1980s and affected women. As noted before, the end of the repressive dictatorship brings the winds of change and women take advantage of the situation to liberate and find their own feet within their new societal parameters. This is reflected in the songs as a huge rise in the number of material processes. The second change happened in the 1990s, and, this time, males are the ones influenced, with a great increase in the number of material processes. The reasons were discussed in Section 9.2.1 and relate to a desire by Spanish male singers

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to imitate the themes and content of lyrics (including sexual references) of their English-speaking counterparts in the UK and USA.

Thereby, as all the hypotheses formulated at the beginning of this study have been investigated, and the degree to which each has proved true or false has been specified, we can conclude that the aims which this thesis set out are satisfied. Briefly, the first hypothesis confirms that the evolution of romance in song lyrics is a result of socio-cultural changes; the second hypothesis validates the belief that the change of attitudes towards loving relationship happened in the English-speaking world (UK and USA) before than in Spain. Unexpectedly, the third hypothesis has been disproved as there is not a great variation of romantic behaviour amongst the male and female singers in English. Hypothesis four corroborates that songs have become much more material throughout the six decades under study; and hypothesis five is also true as, in Spain, romantic attitudes show fewer changes over time but quite radical for both men and women.

### **10.2. Conclusions**

The prime objective of this dissertation was to explore the evolution of loving relationships in music, over the last sixty years, to demonstrate that songs can depict social reality. In particular, the change in attitudes of men and women regarding love through the messages conveyed in songs. To show this, two main types of analysis were undertaken in Part 4; quantitative (transitivity and processes) and qualitative (gender analysis). In consequence, two types of conclusions can be reached: linguistic and gender conclusions.

#### **10.2.1. Linguistic conclusions drawn from the research**

Some conclusions can be drawn once the quantitative analysis of *mental* and *material* Processes in the song lyrics has been carried out. It can be stated that romantic songs now are much more material than sixty years ago, when the basic essence of most songs was made up of mental processes. The graphs in Section 9.2 as well as the Chi

square results illustrate, and reveal, that the natural variation of processes respond to social factors reflected in the language of the lyrics. To come to this conclusion, multiple considerations and linguistic features were borne in mind before carrying out the discourse analysis of the 240 songs. For instance, although my contribution is fundamentally based on the contrast of mental and material processes, the broad concept of Transitivity has also allowed behavioural and relational processes to be occasionally included on one 'side' or the other. Additionally, simple sentences and major clauses (both affirmative and negative) and their subjects have also been considered, as well as Theme or catenatives. These features, along with the diverse problems that were encountered, such as the classification of metaphors and metaphorised processes, were the ingredients needed to elaborate a study in which linguistics (discourse and gender included), society and ideology, were brought together.

### 10.2.2. Gender conclusions drawn from the research

Machin (2010) argues that previous analysis by linguists has shown that people are depicted as doing very little in popular songs but rather 'wish' and 'hope'. The analysis in this thesis shows that this is not correct. The increase in the number of material processes in the song lyrics, as time goes by, mirrors a reality; the way society portrays romance has become more materialised in two senses. Firstly, now people are more active when it refers to loving relationships. And, secondly, big ideals and feelings have been replaced by the body and sex; a more direct way of interaction has replaced the softer and naïve approach towards romance of yesteryear (e.g.: *y nos quisimos tú y yo con una amor sin pecado* [1952] vs. *hold me tight darlin', make me explode. Although you know the route to go to sex me slow, slow baby, sex bomb, sex bomb, you're a sex bomb* [2000]).<sup>165</sup>

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<sup>165</sup> *And we loved each other with a sinless love.*

## **Part 5. Conclusions**

Such a ‘materialisation’ of songs responds to an evolution of society’s rules of conduct and its way of viewing romance. Nieto (2012) outlines a listing of male and female stereotypes corresponding to each end of the period under examination (the 1950s and the 2000s), which help understand how society and gender roles have changed. The list can be expanded and new examples added:

### **In the 1950s:**

- The male role: active, seducer, chauvinist, and ruler
- The female role: passive ‘trophy’ woman, waiting, crying, object, silent

**In the 1960s:** The types in the previous decade are still pervasive but new figures start to emerge:

- The male role: carefree and fun lover
- The female role: revolutionary and nonconformist

**In the 1970s:** The types identified in the previous decades continue to occur. The 1970s are characterised by men and women being less attached to romance, more independent but also conventional (especially for Spanish male singers). Modernity and tradition come face to face in this decade.

### **In the 1980s:**

- The male role: sexually provocative but also sensitive and gallant (the “new man”)
- The female role: sexually precocious, ruler and determined

### **In the 1990s:**

- The male role: primitive and macho type (the “new lad”), ‘faux submissive and powerless’
- The female role: strong-willed sexual objects (“the ladette”) but obliging, sometimes.

**In the early 2000s,** the transformation of gender types over the decades has given rise to two complementary sides for each gender:

- The male role:

1. More passive, helpless, dying of love, sensitive
2. The hooligan, chauvinist and lout

- The female role:

1. The active and independent woman who needs and uses men for her own benefit
2. The wild hot woman, brave, who fights and swears

Two main conclusions are drawn from this gender analysis to be applied to the two social contexts under study (Spain and English-speaking World). On the one hand, there is a remarkable evolution of roles. On the other hand, a considerable reversal of roles has occurred in the two social contexts. This evolution and reversal of roles regarding loving relationships throughout time is evident when contrasting the duets between male and female singers from different time periods. For instance, if we compare *Canastos* (1958) and *Promiscuous* (2006), regardless of language and social context, the differences are clearly obvious. Despite the fact that the topic in the two songs is the same, and in both songs the female voice 'plays hard to get', the values implicit and the courtship undertaken between man and woman are totally different:

## Part 5. Conclusions

**Canastos** (Luis Mariano & Gloria Lasso, 1958)<sup>166</sup>

**Man:** *Señorita, hace mucho que la espero  
soportando el aguacero  
por decirle que la quiero  
aunque usted no lo permita. ¡canastos!  
¿qué me responde usted?*

**Woman:** *caballero, nunca he estado  
enamorada, déjeme una temporada  
porque no me fío nada*

*de un cariño pasajero. ¡canastos!  
¡váyase, por favor! la, la, la...*

*con el amor no se juega,*

*¡ay, canastos! que es peor,*

**Man:** *señorita, yo le ofrezco la fortuna  
las estrellas una a una con el sol y con la  
luna*

*y el amor que aquí palpita. ¡canastos!  
ya ve que soy formal.*

**Woman:** *¡ay, muchachito!,*

*no me importa la riqueza*

*ni he perdido la cabeza*

*si le digo con franqueza*

*que un marido necesito. ¡canastos!*

*casarse es lo mejor. la, la, la...*

*con el amor no se juega,*

*¡ay, canastos! que es peor.*

**Man:** *Linda mía, cuando quiera estoy  
dispuesto*

*para hacer el presupuesto de lo caro  
que se ha puesto pasar por la vicaría.*

**Woman:** *¡canastos! por algo somos dos.*

**Both:** *Con el amor no se juega, ay canastos,  
que es peor. Porque el amor cuando llega es,  
canastos, lo mejor.*

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<sup>166</sup> **Man:** *Miss, it's been ages since I've been  
waiting for you/putting up with the storm/for  
saying "I love you" to you, even though you don't  
like it, my goodness! How would you reply?*

**Woman:** *Sir, I've never been in love, leave me  
alone because I don't trust a temporary affair, my  
goodness! Please go. Don't play with love.*

**Man:** *I can offer you my money, the stars, the sun  
and the moon and my love. My goodness! You see  
I'm serious.*

**Woman:** *Listen, boy, I don't care about money  
and I'm not out of my mind, I need a husband. My  
goodness! Marriage is the best thing to do. Don't  
play with love.*

**Man:** *My darling, I'm ready to prepare the  
budget, getting marries is expensive.*

**Woman:** *My goodness! We are two!*

**Both:** *Don't play with love. When love comes it's  
the best.*

**Promiscuous** (Nelly Furtado & Timbaland, 2006)

**Man:** *How you doin' young lady?*

*That feelin' that you givin' really drives me crazy  
You don't have to play about the joke I was  
at a loss of words first time that we spoke*

**Woman:** *You're looking for a girl that'll treat  
you right. You lookin' for her in the day time  
with the light*

**Man:** *You might be the type if I play my cards  
right. I'll find out by the end of the night*

**Woman:** *You expect me to just let you hit it  
But will you still respect me if you get it?*

**Man:** *All I can do is try, gimme one chance  
What's the problem? I don't see no ring on  
your hand. I be the first to admit it, I'm  
curious about you, you seem so innocent*

**Woman:** *You wanna get in my world, get lost in it  
Boy I'm tired of running, let's walk for a  
minute*

**Man:** *Promiscuous girl, wherever you are  
I'm all alone and it's you that I want*

**Woman:** *Promiscuous boy, you already know  
that I'm all yours. What you waiting for?*

**Man:** *Promiscuous girl, you're teasing me  
You know what I want and I got what you  
need*

**Woman:** *Promiscuous boy, let's get to the point  
Cause we're on a roll. Are you ready? [...]*

**Man:** *Hey! I can't keep my mind off you  
Where you at?, do you mind if I come  
through?*

*[...]*

**Woman:** *I'm a big girl I can handle myself  
But if I get lonely I'ma need your help  
Pay attention to me I don't talk for my health  
[...]*

**Man:** *Baby we can keep it on the low. Let  
your guard down ain't nobody gotta know*

*If you with it girl I know a place we can go*

**Woman:** *What kind of girl do you take me for?  
[...]*

**Woman:** *I can see you with nothing on  
feeling on me before you bring that on*

**Man:** *Bring that on*

**Woman:** *You know what I mean*

**Man:** *Girl, I'm a freak you shouldn't say  
those things*

**Woman:** *I'm only trying to get inside your brain  
To see if you can work me the way you say*

**Man:** *It's OK, it's alright I got something that  
you gonna like*

**Woman:** *Hey is that the truth or are you  
talking trash?*

These two duets display a significant change with regard to romantic liaisons: we change from ‘wedding’ and ‘family’ being paramount, to a ‘no strings attached’ type of relationship. In both songs the girl finally succumbs to the male’s proposition, but the explicit language and insinuations in ‘Promiscuous’ show what has been proved throughout this thesis: loving relationships are now less idealised and more “materialised” into more active and sexual behaviour. Adults have always conducted sexual liaisons. However, for societal reasons, this was not explicitly acknowledged in the 1950s and was, instead, inferred. This supports our efforts to study not only lyrics as carriers of gender meaning, but of cultural meaning as well. The findings in this thesis demonstrate that media messages are influenced by the cultural landscape as much as they act as influencers.

### **10.3. Implications and limitations of the research**

This thesis contributes to furthering the study of linguistic research on music from a discursive perspective. The investigation has shed light on to a field that is not commonly dealt with in Discourse Analysis (unlike other types of texts), which is song lyrics. The mainstay of this dissertation is the recognition of song lyrics as an ideology vehicle for gender construction. That is, music is intended to be seen as a mirror of society and a mirror into which society looks. Yet this study has been limited to examine a part of transitivity in clauses: the effect of language (verbs) on the change in loving relationships. In all probability, the social evolution of the expression of love is also noticeable in many other linguistic phenomena, some of which are specified in the section dedicated to future lines of research below. That said, there are other limitations that must be addressed, as well.



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The first and most important limitation encountered in the present research has to do with the limited sample size. Even though the study has just focused on 240 songs in English and Spanish, the use of the Chi square test has served to present them as a sample to be applied to the rest of songs of this kind. The project can be expanded by adding more song lyrics to the list provided here. This connects to the second limitation, which touches upon the languages examined. A more thorough analysis of, for example, the West, can be carried out if music hits in other languages are taken into account. Or better still, if the study is undertaken with songs from different countries, separately, and then compared to verify whether the resulting findings coincide. In the present study, the English-speaking World covered songs from the UK and the USA, but further projects can focus on British songs only, or on US songs only; or on Latin American hits, and so on. It should also be noted that for the current dissertation different music genres were considered popular ‘mainstream’ music (see Section 8.3.), but there are many more styles that can be incorporated to the study, or, on the contrary, the research can be restricted to only one genre. The third limitation is concerned with the subject matter of the songs. Here romance was chosen to show the evolution of gender roles. However, such evolution can be similarly illustrated and proved by using other perspectives, feelings or values and by choosing topics other than love (e.g.: freedom, friendship, etc.). A fourth limitation has to do with the inability of the researcher to avoid an alternative understanding of the content of the lyrics. Although the author’s interpretation of songs and findings is as objective as possible, it is likely for other researchers to find different messages from the ones presented in this study. The fifth and final limitation has to do with a more profound sociolinguistic exploitation of songs for which approaches like image analysis, are necessary.

The hypotheses put forward in this thesis have implications for students who are drawn to linguistic studies and for linguists themselves. Linguists who have studied popular music are mostly North Americans or British and they have focused almost exclusively on gender roles rather than on the purely linguistic and discursive perspective. The present research, which includes English and Spanish songs, has shown that it is worth going beyond the superficial layer of songs and approaching the yet unexplored realm of song lyrics (from a systemic-functional angle), for a better understanding of the social contexts in which these songs are created and sang. Studies of this kind should be extended to different languages and social contexts. Similarly, and according to Bielby (2004), sociologists who have studied popular music have focused mainly on the production, distribution, and consumption of music created, commercially, for a mass market. “Sociologists who study popular culture only examine its aesthetic content” (Bielby & Bielby 2004), perhaps ignoring that there is much to be learned by engaging in sociological interpretation issues as they apply to the meaning and potential of, in this case, music. This dissertation has brought both areas of research together (i.e.: linguistics and sociology) so that it can serve as a useful source of transversal subject matters to both sociologists and linguists.

It is then hoped that the findings and references in this study will be useful for students and teachers of Gender and Linguistics (as well as sociologists and even psychologists), and that the data and conclusions encourage prospect researchers to explore songs through the systemic and gender analyses.

### **10.4. Future lines of research**

The ideas expounded in this thesis could give way to further lines of investigation that will be presented next. Continuing study will provide varied grounds and new challenges to develop the interpretation of discourse and gender studies.

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- In this research, I have outlined the potential of sociolinguistic exploitation, namely by means of CDA. A possible extension of my study would be to carry out a more advanced sociolinguistic study to complement the linguistic analysis I have carried out here. Further research could expand on analysing songs from each genre and country, as indicated above. This would signify a more detailed investigation and a more precise outcome between the variables gender-language-country.
- In this thesis, three rhetorical figures have been considered: metaphors, similes and personifications. But as the analysis was being undertaken it was noticed that other figures of speech are worth observing. For instance, synecdoche (*My heart wants you only*), hyperbole (*He'll trade the world for the good thing he's found*), metonymy (*she wore blue velvet*), and other tropes that can be taken into account to utilise the research.
- Regarding metaphors, a comparison could be made between each of the decades to examine if, over time, love has been objectified. For instance, “your love for me is real” (in current songs) is an objectification of “you love me” (in older songs). That is, there is a contrast between the process (in earlier decades) and the “object” (in later decades). Owing to time and space reasons this research is proposed for future projects.
- Causation sentences with *make* might also be paid particular attention. If these causative structures are abundant in one decade or genre, they can be counted separately and the findings they reveal discussed. Alternatively, a contrast might be established between synthetic causatives (e.g.: “you broke my heart”), in one time period, versus analytic causatives with “make”, in another time period (e.g.: you made my heart break”). In this way, it could be tested whether there has been any variation or evolution over time.

- A multimodal approach to music would be a productive line of research and would offer a very complete view of music and linguistics. Some of the aspects which have been partially presented in this thesis, such as image, video or sound, would be fully covered and interrelated. It should be noted that the help of external sources like musicians, image analysts, designers, or sociologists would be needed.
- The examination of directive speech acts is also postulated for future research. An abundant number of directives (both positive and negative) have been noticed during the analysis of the lyrics. According to Machin (2010: 90), directives demonstrate that the actor in the song has the power. Yet here, as the backbone of the research was romance, and love songs are basically comprised of imperative sentences, they have not been considered. It would not make much sense to examine directives, as the singer is always going to be the protagonist with the power of addressing their lover. In further investigations of other sort of songs it may be interesting, though.
- Owing to space reasons and the focus of study, the thorough analysis of Theme is being set aside for future research. More thematic constructions, other than the ones mentioned in Section 8.5., will then be examined in all the decades to observe their changes and treatment and the possible findings that may throw new light on to the evolution of romance.
- Regarding transitivity analysis, the distinction, per song, of the verbs whose subject is the singing voice, and the verbs whose subject is the addressee would be a compelling study. This way, the depiction of male and female roles, described by the sex who sings, would be much more precise. For example, a male lead singer singing in the same song “I love you” (he is the ‘experiencer’) but a few lines later

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he says: “but you never loved me” (opposite sex experiencer, as ‘you’ refers to the woman he loves). In this song, there would be two different subjects involved and, therefore, a more specific contrast of roles, even though they are both expressed from the point of view of the male singer.

- Even though this thesis has reviewed mental, material, behavioural and relational processes, one way or another (see Section 8.5.), for future investigation, the consideration of verbal processes and, in particular those participants which have to do with love, would be worth a study. For instance, participants that express meanings such as: *I hear you whisper; Tonight with words unspoken, you say that I'm the only one; Con cuatro palabras lo desengañé*, etc.<sup>167</sup>
- Another line of study could be to investigate the intensity and quality of mental verbs (e.g.: ‘want’ versus ‘wish’). The slight difference between the proportion of mental and material verbs amongst women, from the 1980s onwards (see Graphs in Section 9.2.1.), may be owing to the fact of not having examined the intensity of mental verbs, which might have given rise to differences between processes.
- In relation to negativity, the distinction between negated mental and material processes might be an interesting point to develop in the future. Negativity could also be approached by taking into account the point of view and will of the speaker or the nature of the songs.
- As a last comment, it is important to highlight that, a brief analysis of some songs in English and Spanish between 2010 and 2015, indicates that the tendency is similar to the one observed in the decade 2000-2009: the high degree of sexual and aggressive content evidenced in the previous decade is particularly notable now. In

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<sup>167</sup> *With four words I set him straight.*

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the current decade, this characteristic is accentuated in the two genders, affecting even the song titles, some of which are simply rude words or insults (e.g.: *Fuck You* by Cee Lo Green; *Swine* by Lady Gaga). It appears that the predominant feature of popular music, in the 21<sup>st</sup> century, is the explicitness of highly sexualised lyrics and images. Table 17 below shows further songs (top 10 hits, as well) proposed to continue with the investigation and extend the work through the coming decades and so forth.

2010-2015			
ENGLISH		SPANISH	
MALE	FEMALE	MALE	FEMALE
- <b><i>Just the Way You Are</i></b> (Bruno Mars, 2010)#1 By Bruno Mars/ Philip Lawrence/ Ari Levine/ Khalil Walton/ Khari Cain	- <b><i>Only Girl In the World</i></b> (Rihanna, 2010)#5 By Crystal Johnson/ Mikkel Eriksen/ Tor Hermansen/ Sandy Wilhelm	- <b><i>Barbie de extrarradio</i></b> (Melendi, 2010)#10 By Melendi	- <b><i>Loca</i></b> (Shakira, 2010)#1 By Shakira, Dizzee Rascal, El Cata, Pitbull
- <b><i>Fuck You</i></b> (Cee Lo Green, 2011)#2 By Bruno Mars, Cee Lo Green, Philip Lawrence, Brody Brown, Ari Levine	- <b><i>Can't be Tamed</i></b> (Miley Cyrus, 2010)#8 By Miley Cyrus, Antonina Armato, Tim James, Paul Neumann and Marek Pompetzki	- <b><i>Te he echado de menos</i></b> (Pablo Alborán, 2012)#2 By Pablo Alborán	- <b><i>Blanco y negro</i></b> (Malú, 2011)#7 By Armando Ávila, María Bernal, Aitor García and Jules
- <b><i>Blurred Lines</i></b> (Robin Thicke & T.I. & Pharrell, 2013)#1 By Robin Thicke, Pharrell Williams, Clifford Harris, Jr.	- <b><i>Roar</i></b> (Katy Perry, 2013)#1 By Katy Perry, Lukasz Gottwald, Max Martin, Bonnie McKee, Henry Walter	- <b><i>Rayos De Sol</i></b> (José ft. Henry Méndez, 2012)#2 By José de Rico and Henry Méndez	- <b><i>Vencer al amor</i></b> (India Martínez, 2011)#2 By Riki Rivera y David Santisteban
- <b><i>Talk Dirty</i></b> (Jason Derulo ft. 2 Chainz, 2014)#3 By Jason Derulo, 2 Chainz, Eric Frederic, Jason Evigan, Sean Douglas, Ori Kaplan, Tamir Muskat, Tomer Yosef	- <b><i>Fancy</i></b> (Iggy Azalea, 2014)#1 By Amethyst Kelly, Charlotte Aitchison, George Astasio, Jason Pebworth, Jon Shave and Kurtis Mckenzie	- <b><i>Pan y mantequilla</i></b> (Efecto pasillo, 2013)#1 By Efecto pasillo	- <b><i>Te voy a esperar</i></b> (Belinda, Juan Magán, 2012)#1 By Juan Manuel Magán, Carlos A. Alcaraz, David López, Diego A. Vanegas
- <b><i>Cheerleader</i></b> (Omi, 2015)#1 By Omar Samuel Pasley, Clifton Dillon, Mark Bradford, Ryan Dillon	- <b><i>Anaconda</i></b> (Nicki Minaj, 2014)#2 By Nicki Minaj, Dino Zisis, Polow da Don, Henry Walter, Anthony Ray and Nick Monson	- <b><i>Bailando</i></b> (Enrique Iglesias, 2014)#1 By Enrique Iglesias, Descemer Bueno, Alexander Delgado, Randy Malcom Martínez	- <b><i>Mi nuevo vicio</i></b> (Paulina Rubio, 2015)#2 By Morat

**Table 17.** Selection of current decade songs for future research

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Judging by the lyricists of these latest years included in Table 17, the female authorship increases a little with respect to the previous decades; namely in the songs sung by women. This is another issue to deal with in further research.

### **10.5. Final note**

On a final personal note, developing this research has allowed me to witness the intricacies and rewards of formal investigation. I have attempted to demonstrate here that music is a fertile field for linguistic study and that the study of both areas can be equally useful with regard to advancing knowledge about society and social behaviour. I hope that the results unveiled through this study give support and transmit enthusiasm to all the investigators embarking on the enriching experience of research.

This thesis, besides being an intensive exploration of academic research, is also a tribute to two of my greatest passions: language and music.

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# APPENDICES



## APPENDIX A [Corpus of English songs, 1950-2009]

### MALE SONGS

#### 1950s

##### 1. *Mona Lisa* (Nat King Cole, 1950)

Mona Lisa, Mona Lisa, men have named you  
You're so like the lady with the mystic smile  
Is it only 'cause you're lonely, they have  
blamed you  
For that Mona Lisa strangeness in your smile?  
Do you smile to tempt a lover, Mona Lisa?  
Or is this your way to hide a broken heart?  
Many dreams have been brought to your  
doorstep  
They just lie there and they die there  
Are you warm, are you real, Mona Lisa?  
Or just a cold and lonely, lovely work of art?  
Do you smile to tempt a lover, Mona Lisa?  
Or is this your way to hide a broken heart?  
Many dreams have been brought to your  
doorstep  
They just lie there and they die there  
Are you warm, are you real, Mona Lisa?  
Or just a cold and lonely, lovely work of art?  
Mona Lisa, Mona Lisa

##### 2. *Be My Love* (Mario Lanza, 1951)

Be my love, for no one else can end this  
yearning;  
This need that you and you alone create.  
Just fill my arms the way you've filled my  
dreams,  
The dreams that you inspire with ev'ry sweet  
desire.  
Be my love, and with your kisses set me  
burning;  
One kiss is all I need to seal my fate,  
And, hand-in-hand, we'll find love's promised  
land.  
There'll be no one but you for me, eternally,  
If you will be my love.  
Be my love, for no one else can end this  
yearning;  
This need that you and you alone create.  
Just fill my arms the way you've filled my

dreams,  
The dreams that you inspire with ev'ry sweet  
desire.  
Be my love, and with your kisses set me  
burning;  
One kiss is all I need to seal my fate,  
And, hand-in-hand, we'll find love's promised  
land.  
There'll be no one but you for me, eternally,  
If you will be my love.

##### 3. *I'm Walking Behind You* (Eddie Fisher, 1954)

I'm walking behind you on your wedding day  
And I'll hear you promise To love and obey  
Though you may forget me you're still on my  
mind  
Look over your shoulder I'm walking behind  
Maybe I'll kiss again With a love that's new  
But I shall wish again I was kissing you  
'Cos I'll always love you wherever you go  
And though we are parted I want you to know  
That if things go wrong, dear and fate is  
unkind  
Look over your shoulder I'm walking behind  
If things should go wrong, dear and fate is  
unkind  
Look over your shoulder I'm walking behind

##### 4. *Hold My Hand* (Don Cornell, 1954)

So this the kingdom of Heaven  
So this is the sweet Promised Land  
While angels tell of love  
Don't break the spell of love, hold my hand  
So this is the garden of Eden  
In dreams it was never so grand  
Let's never leave again  
Adam and Eve again, hold my hand  
This is the secret of what bliss is  
For bliss is what your kiss is  
At last I understand  
So this is the kingdom of Heaven  
here on the threshold we stand  
Pass through the portal now  
We'll be immortal now, hold my hand  
So this is the kingdom of Heaven  
here on the threshold we stand  
Pass through the portal now

We'll be immortal now, hold my hand  
Hold my hand

**5. *Don't Be Cruel*** (Elvis Presley, 1956)

You know I can be found, sitting home all  
alone,  
If you can't come around,  
at least please telephone.  
Don't be cruel to a heart that's true.  
Baby, if I made you mad  
for something I might have said,  
Please, let's forget the past,  
the future looks bright ahead,  
Don't be cruel to a heart that's true.  
I don't want no other love,  
Baby it's just you I'm thinking of.  
Don't stop thinking of me,  
don't make me feel this way,  
Come on over here and love me,  
you know what I want you to say.  
Don't be cruel to a heart that's true.  
Why should we be apart?  
I really love you baby, cross my heart.  
Let's walk up to the preacher and let us say I  
do,  
Then you'll know you'll have me,  
and I'll know that I'll have you,  
Don't be cruel to a heart that's true.  
I don't want no other love,  
Baby it's just you I'm thinking of.  
Don't be cruel to a heart that's true  
Don't be cruel to a heart that's true  
I don't want no other love,  
Baby it's just you I'm thinking of

**6. *Don't Forbid Me*** (Pat Boone, 1957)

Don't forbid me to hold you tight  
a-darlin', don't-a forbid me to hold you tight  
Let me hold you in my lovin' arms  
'cause it's cold and I can keep you warm  
a-don't-a forbid me to kiss your lips  
a-darlin' don't-a forbid me to kiss your lips  
Let me kiss you please, baby, please  
'cause it's cold and your lips might freeze  
Well, there's a strong West wind a-blowin'  
And there's a big blue moon above  
And, pretty baby, I've been knowin'  
You need some heart-warmin' love

So don't-a forbid me to talk sweet talk  
Darlin' don't-a forbid me to talk sweet talk  
Let me fill your little heart with fire  
'cause it's cold, so don't forbid my desire  
It's so cold (it's so cold)  
So don't forbid-a my desire  
Don't forbid my desire

**7. *All the Way*** (Frank Sinatra, 1957)

When somebody loves you  
It's no good unless he loves you all the way  
Happy to be near you  
When you need someone to cheer you all the  
way  
Taller than the tallest tree is  
That's how it's got to feel  
Deeper than the deep blue sea is  
That's how deep it goes if it's real  
When somebody needs you  
It's no good unless she needs you all the way  
Through the good or lean years  
And for all there was in-between years come  
what may  
Who knows where the road will lead us  
Only a fool would say  
But if you'll let me love you  
It's for sure I'm gonna love you all the way all  
the way  
When somebody needs you  
It's no good unless she needs you all the way  
Through the good or lean years  
And for all there was in-between years come  
what may  
Who knows where the road will lead us  
Only a fool would say  
But if you'll let me love you  
It's for sure I'm gonna love you all the way all  
the way. All the way

**8. *Return to Me*** (Dean Martin, 1958)

Return to me Oh, my dear, I'm so lonely  
Hurry back, hurry back Oh, my love, hurry  
back  
I'm yours Return to me  
For my heart wants you only  
Hurry home, hurry home  
Won't you, please, hurry home to my heart?  
My darling If I hurt you I'm sorry

Forgive me And please say you are mine  
Return to me Please come back, *bella mia*  
Hurry back, hurry home  
To my arms, to my lips And my heart  
*Ritorna a me*  
*Cara mia, ti amo Solo tu, solo tu, solo tu*  
*Solo tu, mio cuore*

**9. *Beyond the Sea* (Bobby Darin, 1959)**

Somewhere beyond the sea  
somewhere waiting for me  
my lover stands on golden sands  
and watches the ships that go sailin'  
Somewhere beyond the sea  
she's there watching for me  
If I could fly like birds on high  
then straight to her arms I'd go sailin'  
It's far beyond the stars it's near beyond the  
moon  
I know beyond a doubt my heart will lead me  
there soon  
We'll meet beyond the shore we'll kiss just as  
before  
Happy we'll be beyond the sea  
and never again I'll go sailin'  
I know beyond a doubt my heart will lead me  
there soon  
We'll meet (I know we'll meet) beyond the  
shore  
We'll kiss just as before  
Happy we'll be beyond the sea  
and never again I'll go sailin'  
no more sailin' so long sailin'  
bye bye sailin'... move on out captain

**10. *Lonely Boy* (Paul Anka, 1959)**

I'm just a lonely boy Lonely and blue  
I'm all alone with nothin' to do  
I've got everything you could think of  
But all I want Is someone to love  
Someone, yes, someone to love  
Someone to kiss, Someone to hold  
At a moment like this  
I'd like to hear somebody say  
I'll give you my love each night and day  
I'm just a lonely boy Lonely and blue  
I'm all alone with nothin' to do  
I've got everything you could think of

But all I want Is someone to love  
Somebody, somebody, somebody, please  
Send her to me I'll make her happy  
Just wait and see  
I prayed so hard to the heavens above  
That I might find Someone to love  
I'm just a lonely boy lonely and blue  
I'm all alone with nothin' to do  
I've got everything...

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**1960s**

**11. *Save the Last Dance for Me* (The Drifters, 1960)**

You can dance Ev'ry dance with the guy  
Who gives you the eye Let him hold you tight  
You can smile  
Ev'ry smile for the man who held your hand  
'Neath the pale moonlight  
But don't forget who's taking you home  
And in whose arms you're gonna be  
So darlin', save the last dance for me  
Oh, I know (oh, I know)  
That the music's fine Like sparkling wine  
Go and have your fun Laugh and sing  
But while we're apart Don't give your heart to  
anyone  
'Cos don't forget who's taking you home  
And in whose arms you're gonna be  
So darlin', save the last dance for me, mmmm  
Baby, don't you know I love you so  
can't you feel it when we touch  
I will never, never let you go I love you oh, so  
much  
You can dance (you can dance)  
Go and carry on 'til the night is gone And it's  
time to go  
If he asks if you're all alone  
Can he take you home you must tell him no  
'Cause don't forget who's taking you home  
And in whose arms you're gonna be  
So, darlin', save the last dance for me  
'Cause don't forget who's taking you home  
And in whose arms you're gonna be  
So, darlin', save the last dance for me, oh  
Save the last dance for me, mmmm-humm  
Save the last dance for me, mmmm



**12. A Girl like You** (Cliff Richard, 1961)

I've never known a girl like you before  
Now just like in a song from days of yore  
Here you come a knockin', knockin' at my door  
And I've never met a girl like you before  
You give me just a taste so I want more  
Now my hands are bleeding and my knees are raw  
Cos now you've got me crawlin', crawlin' on the floor  
And I've never known a girl like you before  
You've made me acknowledge the devil in me  
I hope to God I'm talkin' metaphorically  
Hope that I'm talkin' allegorically  
Know that I'm talkin' about the way I feel  
And I've never known a girl like you before  
Never, never, never, never  
Never known a girl like you before  
This old town's changed so much  
Don't feel like I belong  
Too many protest singers  
Not enough protest songs  
And now you've come along  
Yes you've come along  
And I've never met a girl like you before

**13. Breaking Up Is Hard to Do** (Neil Sekada, 1962)

Breaking up is hard to do  
Don't take your love away from me  
Don't you leave my heart in misery  
If you go then I'll be blue  
'Cause breaking up his hard to do  
Remember when you held me tight  
And you kissed me all through the night  
Think of all that we've been through  
and Breaking Up Is Hard To Do  
They say that breaking up is hard to do  
Now I know, I know that it's true  
Don't say that this is the end  
Instead of breaking up  
I wish that we were making up again  
I beg of you, don't say goodbye  
Can't we give our love another try?  
Come on baby, let's start a new  
'Cause breaking up is hard to do  
They say that breaking up is hard to do

Now I know, I know that it's true  
Don't say that this is the end  
Instead of breaking up  
I wish that we were making up again  
I beg of you, don't say goodbye  
Can't we give our love another try  
Come on baby, let's start a new  
'Cause breaking up is hard to do

**14. Blue Velvet** (Bobby Vinton, 1963)

She wore blue velvet  
Bluer than velvet was the night  
Softer than satin was the light from the stars  
She wore blue velvet  
Bluer than velvet were her eyes  
Warmer than May her tender sighs  
Love was ours  
Ours a love I held tightly  
Feeling the rapture grow  
Like a flame burning brightly  
But when she left, gone was the glow of Blue velvet. But in my heart there'll always be  
Precious and warm, a memory  
Through the years  
And I still can see blue velvet Through my tears  
She wore blue velvet  
But in my heart there'll always be  
Precious and warm, a memory through the years  
And I still can see blue velvet Through my tears

**15. Pretty Woman** (Roy Orbison, 1964)

Pretty woman, walkin' down the street  
Pretty woman the kind I like to meet  
Pretty woman I don't believe you, you're not the truth  
No one could look as good as you, mercy  
Pretty woman won't you pardon me  
Pretty woman I couldn't help but see  
Pretty woman that you look lovely as can be  
Are you lonely just like me  
Pretty woman stop awhile  
Pretty woman talk awhile  
Pretty woman give your smile to me  
Pretty woman yeah, yeah, yeah  
Pretty woman look my way

Pretty woman say you'll stay with me  
Cuz I need you, I'll treat you right  
Come with me baby, be mine tonight  
Pretty woman don't walk on by  
Pretty woman don't make me cry  
Pretty woman don't walk away, hey OK  
If that's the way it must be OK  
I guess I'll go on home, it's late  
There'll be tomorrow night, but wait  
What do I see? Is she walkin' back to me?  
Yeah, she's walkin' back to me, Oh, oh, pretty woman

**16. You've Lost That Loving Feeling** (The Righteous Brothers, 1965)

You never close your eyes anymore  
when I kiss your lips  
And there's no tenderness  
like before in your fingertips  
You're trying hard not to show it  
But baby, baby I know it  
You've lost that lovin' feelin'  
Whoa, that lovin' feelin'  
You've lost that lovin' feelin'  
Now it's gone...gone...gone...woah  
Now there's no welcome look in your eyes  
when I reach for you  
And now you're starting to criticize the things I do  
It makes me just feel like crying (baby)  
'Cause baby, something beautiful's dying  
You lost that lovin' feelin'  
Whoa, that lovin' feelin'  
You've lost that lovin' feelin'  
Now it's gone...gone...gone...woah  
Baby baby, I get down on my knees for you  
If you would only love me like you used to do, yeah  
We had a love, a love, a love you don't find everyday  
So don't, don't, don't, don't let it slip away  
Baby (baby), baby (baby)  
I beg of you please...please,  
I need your love (I need your love),  
I need your love (I need your love),  
Well, bring it on back (So bring it on back),  
Bring it on back (so bring it on back).  
Bring back that lovin' feelin'  
Whoa, that lovin' feelin'

Bring back that lovin' feelin'  
'Cause it's gone...gone...gone  
And I can't go on, woah Bring back that lovin' feelin'  
Whoa, that lovin' feelin'  
Bring back that lovin' feelin' 'Cause it's gone...gone...

**17. When a Man Loves a Woman** (Percy Sledge, 1966)

When a man loves a woman  
Can't keep his mind on nothing else  
He'll trade the world For the good thing he's found  
If she's bad he can't see it She can do no wrong  
Turn his back on his best friend If he put her down  
When a man loves a woman  
Spend his very last dime  
Tryin' to hold on to what he needs  
He'd give up all his comfort Sleep out in the rain  
If she said that's the way it ought to be  
Well, this man loves a woman  
I gave you everything I had  
Tryin' to hold on to your precious love  
Baby, please don't treat me bad  
When a man loves a woman  
Down deep in his soul  
She can bring him such misery  
If she plays him for a fool  
He's the last one to know  
Lovin' eyes can't ever see  
When a man loves a woman  
He can do no wrong  
He can never own some other girl  
Yes when a man loves a woman  
I know exactly how he feels  
'Cause baby, baby, baby, you're my world  
When a man loves a woman...

**18. Something Stupid** (Frank Sinatra, 1967)

I know I stand in line to spend an evening with me.  
And if we go some place to dance,  
I know that there's a chance  
you won't be leaving with me.

And afterwards we drop into a quiet little place  
and have a drink or two.  
And then I go and spoil it all,  
by saying something stupid  
like: "I love you."

I can see it in your eyes,  
that you despise the same old lies  
you heard the night before.

And though it's just a line to you,  
for me it's true, it never seemed so right  
before.

I practice every day to find some clever lines  
to say, to make the meaning come true.

But then I think I'll wait until the evening gets  
late, and I'm alone with you.

The time is right, your perfume fills my head,  
the stars get red, and oh, the night's so blue.

And then I go and spoil it all,  
by saying something stupid like: "I love you."

The time is right, your perfume fills my head,  
the stars get red, and oh, the night's so blue.

And then I go and spoil it all,  
by saying something stupid like: "I love you."

"I love you." "I love you." "I love you."

### **19. Delilah** (Tom Jones, 1988)

I saw the light on the night that I passed by  
her window

I saw the flickering shadows of love on her  
blind She was my woman

As she deceived me I watched and went out  
of my mind

My, my, my, Delilah Why, why, why, Delilah  
I could see that girl was no good for me

But I was lost like a slave that no man could  
free

At break of day when that man drove away, I  
was waiting

I cross the street to her house and she  
opened the door

She stood there laughing

I felt the knife in my hand and she laughed no  
more

My, my, my Delilah Why, why, why Delilah  
So before they come to break down the door  
Forgive me Delilah I just couldn't take any  
more

She stood there laughing

I felt the knife in my hand and she laughed no

more

My, my, my, Delilah Why, why, why, Delilah  
So before they come to break down the door  
Forgive me Delilah I just couldn't take any  
more

Forgive me Delilah I just couldn't take any  
more

### **20. Honky Tonk Women** (Rolling Stones, 1969)

I met a gin soaked, bar-room queen in  
Memphis,

She tried to take me upstairs for a ride.

She had to heave me right across her  
shoulder

'Cause I just can't seem to drink you off my  
mind.

It's the honky tonk women

Gimme, gimme, gimme the honky tonk blues.

I laid a divorcee in New York City,

I had to put up some kind of a fight.

The lady then she covered me in roses,

She blew my nose and then she blew my  
mind.

It's the honky tonk women

Gimme, gimme, gimme the honky tonk blues

It's the honky tonk women

Gimme, gimme, gimme the honky tonk blues

It's the honky tonk women

Gimme, gimme, gimme the honky tonk blues

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### **1970s**

### **21. American Woman** (Guess Who, 1970)

American woman, stay away from me

American woman, mama let me be

Don't come hangin' around my door

I Don't wanna see your face no more

I got more important things to do

Than spend my time growin' old with you

Now woman, I said stay away

American woman, listen what I say

American woman, get away from me

American woman, mama let me be

Don't come a-knockin' around my door

Don't wanna see your shadow no more

Coloured lights can hypnotize  
Sparkle someone else's eyes  
Now woman, I said get away  
American woman, listen what I say, hey  
American woman, said get away  
American woman, listen what I say  
Don't come a-hangin' around my door  
Don't wanna see your face no more  
I don't need your war machines  
I don't need your ghetto scenes  
Coloured lights can hypnotize  
Sparkle someone else's eyes  
Now woman, get away from me  
American woman, mama, let me be  
Go, gotta get away, gotta get away Now go go  
go  
I'm gonna leave you, woman  
Gonna leave you, woman  
Bye bye Bye bye Bye bye Bye bye  
You're no good for me I'm no good for you  
Gonna look you right in the eye  
Tell you what I'm gonna do  
You know I'm gonna leave You know I'm  
gonna go  
You know I'm gonna leave You know I'm  
gonna go, woman  
I'm gonna leave ya, woman Goodbye,  
American woman...

**22. Let's Stay Together** (Al Green, 1971)

I, I'm so in love with you  
Whatever you want to do is all right with me  
'Cause you make me feel so brand new  
And I want to spend my life with you  
Let me say that since, baby, since we've been  
together  
Loving you forever is what I need  
let me be the one you come running to  
I'll never be untrue  
Oh baby let's, let's stay together  
Lovin' you whether, whether  
Times are good or bad, happy or sad, oh yeah  
Whether times are good or bad, happy or sad  
Why somebody, why people break up?  
Oh, turn around and make up  
I just can't see, you'd never do that to me  
(would you baby)  
To be around you is all I see, is what I want us  
to do

let's stay together  
Lovin' you whether, whether  
Times are good or bad, happy or sad,  
let's stay together  
Lovin' you whether, whether

**23. Let's Get It on** (Marvin Gaye, 1973)

I've been really tryin', baby  
Tryin' to hold back this feelin' for so long  
And if you feel, like I feel baby  
Then come on, oh come on, oooh  
Let's get it on, ahhhhh baby  
Let's get it on Let's love baby  
Let's get it on, sugar Let's get it on, woohoo  
We're all sensitive people with so much to  
give  
Understand me sugar  
Since we've got to be here Let's live I love you  
There's nothing wrong with me lovin' u, baby  
no no  
And givin' yourself to me could never be  
wrong  
If the love is true, oh baby, ooohoo  
Don't you know how sweet and wonderful life  
can be,  
I'm asking you, baby to get it on with me,  
oooh  
I ain't gonna worry, I ain't gonna push  
I won't push you baby  
So come on, come on, come on, come on,  
come on baby  
Stop beatin' round the bush, hey  
Let's get it on Let's get it on  
You know what I'm talkin' about  
Come on, baby, hey Let your love come out  
If you believe in love  
Let's get it on, ooh Let's get it on, baby  
This minute, oh yeah Let's get it on  
Please, please get it on, ahh  
Come on, come on, come on, come on, come  
on darlin'  
Stop beatin' round the bush, ohhh  
Gonna get it on, ain't threatenin' you, baby  
I wanna get it on you don't have to worry that  
it's wrong  
If the spirit moves ya, let me groove ya, good  
Let your love come down oh Get it on, come  
on baby  
Do you know the meaning of being sanctified..

**24. Hooked On A Feeling** (Blue Swede, 1974)

I can't stop this feeling deep inside of me.  
Girl, you just don't realize what you do to me.  
When you hold me In your arms so tight,  
You let me know, everythings alright, ahahah  
hooked on a feeling, I'm high on believing,  
That you are in love with me.  
Lips as sweet as candy. Its taste is on my  
mind.  
Girl, you got me thirsty for another cup o' wine  
Got a bug from you girl but I don't need no  
cure  
I'll just stay a victim If I can for sure  
All the good love When we're all alone  
Keep it up girl Yeah, you turn me on Ahhhh  
hooked on a feeling I'm high on believing  
That you're in love with me  
All the good love When we're all alone  
Keep it up girl Yeah, you turn me on Ahhh  
hooked on a feeling I'm high on believing  
That you're in love with me I'm hooked on a  
feeling And I'm high on believing  
That you're in love with me  
I said I'm hooked on a feeling  
And I'm high on believing  
That you're in love with me...

**25. You're My First, The Last, My Everything** (Barry White, 1974)

The first, my last, my everything  
And the answer to all my dreams  
You're my sun, my moon, my guiding star  
My kind of wonderful, that's what you are  
I know there's only, only one like you  
There's no way they could have made two  
You're all I'm living for Your love I'll keep for  
evermore  
You're the first, you're the last, my everything  
In you I've found so many things  
A love so new only you could bring  
I can't stop this feeling deep inside of me  
You're like a fresh morning dew on a brand  
new day  
I see so many ways that I Can love you  
till the day I die  
You're my reality, yet I'm lost in a dream  
You're the first, the last, my everything

I know there's only, only one like you  
There's no way they could have made two  
Girl you're my reality But I'm lost in a dream  
You're the first, you're the last, my everything  
Just you and me ...

**26. Disco Lady** (Johnnie Taylor, 1976)

Shake it up, shake it down  
Move it in, move it round, disco lady  
Move it in, move it out Move it in and about  
disco lady  
Shake it up, shake it down  
Move it in, move it around, disco lady Hey  
sexy lady  
Said I like the way you move your thang,  
Lord, have mercy girl  
you dance so fine, and you're right on time  
Girl you ought to be on TV on soul train  
When you get the groove, it ain't no stoppin'  
Just can't help it, but I'm, I'm finger pop-pin  
Shake it up, shake it down  
Move it in, move it round, disco lady  
Move it in, move it out Move it in and about,  
disco lady  
Shake it baby, shake it Baby shake your thang  
Shake it baby, shake it Baby shake your thang  
You got me groovin', I feel like movin'  
You got me lovin' can't sit still I'm groovin'  
I like that funky stuff  
Shake it up, shake it down  
Move it in, move it round, disco lady  
Shove it in, move it out  
Move it in and about, disco lady  
Hey sexy lady! Girl, you drive me crazy  
You dance so fine and you're right on time  
Girl, you're driving me out of my mind  
If it wasn't for the girl sittin' next to me  
I'd jump right up and out-ta my safety seat  
You got me hypnotized, soul mesmerized  
Girl, you're movin' me girl your groovin' me  
Shake it baby, shake it Shake it baby, shake it  
Shake it baby, shake it Shake it baby, shake it  
Shake it baby, shake it Shake it baby, shake it  
Shake it baby, shake it Shake it baby, shake it  
Shake it up, shake it down  
Move it in, move it round, disco lady  
Move it in, move it out  
Shove it in and about, disco lady  
Shake it up, shake it down

Shake it up, shake it down  
Girl, your movin' me girl your groovin' me

**27. *I Just Want to Be Your Everything*** (Andy Gibb, 1977)

For so long, you and me been finding  
each other for so long  
And the feeling that I feel for you  
is more than strong, Girl Take it from me  
If you give a little more than you're asking for  
your love will turn the key, Darling, mine  
I would wait forever for those lips of wine  
Build my world around you, darling,  
this love will shine girl, Watch it and see  
If you give a little more than you're asking for,  
your love will turn the key  
I, I just want to be your everything  
Open up the heaven in your heart and let me  
be  
The things you are to me  
and not some puppet on a string  
Oh, if I stay here without you, darling, I will die  
I want you laying in the love I have to bring  
I'd do anything to be, your everything  
Darling, for so long  
You and me been finding each other for so  
long  
And the feeling that I feel for you is more than  
strong, girl Take it from me  
If you give a little more than you're asking for  
your love will turn the key  
I, I just want to be your everything  
Open up the heaven in your heart and let me  
be  
The things you are to me  
and not some puppet on a string  
Oh, if I stay here without you, darling, I will die  
I want you laying in the love I have to bring  
I'd do anything to be your  
everything, your everything  
I, I just want to be your everything  
Open up the heaven in your heart and let me  
be  
The things you are to me  
and not some puppet on a string  
Oh, if I stay here without you, darling, I will die  
I want you laying in the love I have to bring  
I'd do anything to be your everything your  
everything

**28. *Baby Come Back*** (Player, 1978)

Spending all my nights, all my money  
going out on the town  
doing anything just to get you off of my mind  
but when the morning comes, I'm right back  
where I started again trying to forget you is  
just a waste of time  
Baby come back, any kind of fool could see  
there was something in everything about you  
baby come back, you can blame it all on me  
i was wrong, and I just can't live without you  
All day long, wearing a mask of false bravado  
trying to keep up the smile that hides a tear  
but as the sun goes down, I get that empty  
feeling again  
how I wish to god that you were here  
Baby come back, any kind of fool could see  
there was something in everything about you  
baby come back, you can blame it all on me  
I was wrong, and I just can't live without you  
Now that I put it all together  
give me the chance to make you see  
have you used up all the love in your heart?  
nothing left for me  
Baby come back, any kind of fool could see  
there was something in everything about you  
baby come back, listen, you can blame it all  
on me  
I was wrong, and I just can't live without you  
I was wrong, and I just can't live  
Baby come back, any kind of fool could see  
there was something in everything about  
you...

**29. *Do You Think I'm Sexy*** (Rod Stewart, 1979)

Sugar, sugar  
She sits alone waiting for suggestions  
He's so nervous avoiding all the questions  
His lips are dry, her heart is gently pounding  
Don't you just know exactly what they're  
thinking?  
If you want my body and you think I'm sexy  
come on sugar let me know.  
If you really need me just reach out and touch  
me  
come on honey tell me so. Tell me so baby  
He's acting shy looking for an answer

Come on honey let's spend the night together  
Now hold on a minute before we go much further  
Give me a dime so I can phone my mother  
They catch a cab to his high rise apartment  
At last he can tell her exactly what his heart meant  
If you want my body and you think I'm sexy  
come on honey tell me so  
If you really need me just reach out and touch me  
come on sugar let me know  
His heart's beating like a drum  
'cos at last he's got this girl home  
Relax baby now we are alone  
They wake at dawn 'cos all the birds are singing  
Two total strangers but that ain't what they're thinking  
Outside it's cold, misty and it's raining  
They got each other neither one's complaining  
He says I'm sorry but I'm out of milk and coffee  
Never mind sugar we can watch the early movie  
If you want my body and you think I'm sexy  
come on sugar let me know  
If you really need me just reach out and touch me  
come on sugar let me know  
If you, if you, if you really need me, just let me know  
just come on and tell me so  
If you really want me just reach out and touch me  
come on sugar let me know  
If you really need me just reach out and touch me  
come on sugar let me know

**30. *Don't Stop Till You Get Enough* (Michael Jackson, 1979)**

Lovely Is the Feelin' Now  
Fever, Temperatures Risin' Now  
Power (Ah Power) Is The Force The Vow  
That Makes It Happen  
It Asks No Questions Why  
So Get Closer (Closer Now) To My Body Now  
Just Love Me 'Til You Don't Know How (Ooh)  
Keep On With The Force Don't

[illegible]

Don't Stop 'Til You Get Enough  
Keep On With The Force Don't  
Don't Stop 'Til You Get Enough

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## 1980s

### 31. *Lady* (Kenny Rogers, 1981)

Lady, I'm your knight in shining armour  
and I love you  
You have made me what I am and I am yours  
My love, there's so many ways  
I want to say I love you  
Let me hold you in my arms forever more  
You have gone and made me such a fool  
I'm so lost in your love  
And oh, we belong together  
Won't you believe in my song?  
Lady, for so many years  
I thought I'd never find you  
You have come into my life and made me  
whole  
Forever let me wake to see you each and  
every morning  
Let me hear you whisper softly in my ear  
In my eyes I see no one else but you  
There's no other love like our love  
And yes, oh yes, I'll always want you near me  
I've waited for you for so long  
Lady, your love's the only love I need  
And beside me is where I want you to be  
'Cause, my love, there's somethin'  
I want you to know  
You're the love of my life, you're my lady

### 32. *Turn your Love around* (George Benson, 1982)

You've got the love you've got the power  
But you just don't understand  
Girl, you've been charging by the hour  
For your love  
I'm tryin' to show how much I love you  
Still believe in romance  
You're taking way too many chances  
With my love  
I remember when you used to be  
The talk of the town all you get is lonely

Turn your love around don't you turn me down  
I can show you how turn your love around  
Without the woman I can make it  
But I need the girl to stay  
Oh, don't you let the lady take it all away  
When all I need's a taste of yesterday  
But you stay at home all they get is lonely  
Turn your love around don't you turn me down  
I can show you how turn your love around  
Oh girl you know me I'm alone until you show  
me  
That you're still in love with me  
We're gonna make it we're gonna take it  
Back where we belong, turn your love around  
Don't you turn me down I can show you how  
Turn your love around. Turn your love around  
This time the girl became a woman  
Don't you turn me down  
Every woman needs a man. I can show you  
how  
I love the girl, I love the woman  
Turn your love around. Turn your love around  
This time the girl became a woman  
Don't you turn me down  
Every woman needs a man I can show you  
how  
I love the girl, I love the woman  
Turn your love around. Turn your love around  
This time the girl became a woman  
Don't you turn me down

### 33. *Every Breath You Take* (The Police, 1983)

Every breath you take every move you make  
Every bond you break Every step you take  
I'll be watching you  
Every single day every word you say  
Every game you play  
Every night you stay I'll be watching you  
Oh can't you see you belong to me?  
How my poor heart aches with every step you  
take  
Every move you make Every vow you break  
Every smile you fake Every claim you stake  
I'll be watching you  
Since you've gone I've been lost without a  
trace  
I dream at night I can only see your face  
I look around but it's you I can't replace



I feel so cold and I long for your embrace  
I keep crying baby please  
Oh can't you see you belong to me?  
How my poor heart aches with every step you take  
Every move you make Every vow you break  
Every smile you fake every claim you stake  
I'll be watching you  
Every move you make every step you take  
I'll be watching you I'll be watching you  
Every breath you take every move you make  
Every bond you break  
Every step you take (I'll be watching you)  
Every single day Every word you say  
Every game you play  
Every night you stay (I'll be watching you)  
Every move you make Every vow you break  
Every smile you fake  
Every claim you stake (I'll be watching you)  
Every single day Every word you say  
Every game you play  
Every night you stay (I'll be watching you)  
Every breath you take every move you make  
Every bond you break  
Every step you take (I'll be watching you)  
Every single day Every word you say  
Every game you play  
Every night you stay (I'll be watching you)

**34. Caribbean Queen** (Billy Ocean, 1984)

She's simply awesome  
She dashed by me in painted on jeans  
And all heads turned 'cause she was the dream  
In the blink of an eye I knew her number and her name, yeah  
She said I was the tiger she wanted to tame  
Caribbean Queen, now we're sharing the same dream and our hearts they beat as one  
No more love on the run  
I lose my cool when she steps in the room  
And I get so excited just from her perfume  
Electric eyes that you can't ignore  
And passion burns you like never before  
I was in search of a good time Just running my game  
Love was the furthest, Furthest from my mind  
Caribbean Queen Now we're sharing the same dream

And our hearts they beat as one  
No more love on the run  
Caribbean Queen Now we're sharing the same dream  
And our hearts they beat as one  
No more love on the run  
Caribbean Queen Now we're sharing the same dream  
And our hearts they beat as one  
No more love on the run  
Caribbean Queen Now we're sharing the same dream  
And our hearts they beat as one  
No more love on the run  
My Caribbean Queen

**35. Missing You** (John Waite, 1984)

Every time I think of you I always catch my breath  
And I'm still standing here and you're miles away  
And I'm wondering why you left  
And there's a storm that's raging  
Through my frozen heart tonight  
I hear your name in certain circles  
And it always makes me smile  
I spend my time thinking about you  
And it's almost driving me wild  
And there's a heart that's breaking down this long-distance line tonight  
I ain't missing you at all Since you've been gone away  
I ain't missing you, No matter what I might say.  
There's a message in the wire  
And I'm sending you this signal tonight.  
You don't know how desperate I've become  
And it looks like I'm losing this fight.  
In your world I have no meaning  
Though I'm trying hard to understand  
And it's my heart that's breaking down this long-distance line tonight.  
I ain't missing you at all, since you've been gone away  
I ain't missing you, No matter what my friends say.  
And there's a message that I'm sending out like a telegraph to your soul  
And if I can't bridge this distance

Stop this heartbreak overload  
 I ain't missing you at all, Since you've been  
 gone away  
 No I ain't missing you no matter what my  
 friends say  
 I ain't missing you, I ain't missing you, I can lie  
 to myself  
 And there's a storm that's raging  
 Through my frozen heart tonight  
 I ain't missing you at all, since you've been  
 gone away  
 I ain't missing you no matter what my friends  
 say  
 I ain't missing you, I ain't missing you, I can lie  
 to myself

**36. *Everything She Wants* (Wham!, 1985)**

Somebody told me  
 "Boy, everything she wants is everything she  
 sees"  
 I guess I must have loved you  
 'Cause I said you were the perfect girl for me,  
 baby  
 And now we're six months older  
 And everything you want and everything you  
 see  
 Is out of reach, not good enough  
 I don't know what the hell you want from me  
 Somebody tell me, (won't you tell me)  
 Why I work so hard for you?  
 (Give you money All to give the money)  
 Some people work for a living  
 Some people work for fun, girl, I just work for  
 you  
 They told me marriage was a give and take  
 Well, show me you can take  
 you've got some giving to do  
 And now you tell me that you're having my  
 baby  
 I'll tell you that I'm happy if you want me to  
 But one step further and my back will break  
 If my best isn't good enough  
 Than how can it be good enough for two?  
 I can't work any harder than I do  
 Somebody tell me, won't you tell me?  
 Why I work so hard for you?  
 Give you money All to give you money  
 Why do I do the things I do? I'd tell you if I  
 knew

My God, I don't even think that I love you  
 Won't you tell me?  
 Give you money All to give you money  
 Somebody tell me, won't you tell me?  
 Tell me tell me  
 How could you settle for a boy like me,  
 When all I could see was the end of the  
 week...  
 All the things we sign, And the things we buy,  
 Ain't gonna keep us together... It's just a  
 matter of time.  
 My situation, never changes.  
 Walking in and out of that door,  
 Like a stranger, but the wages...  
 I give you all you say you want more...  
 And all I can see was the end of the week,  
 All the things we sign, And the things we buy,  
 Ain't gonna keep us together...  
 Girl, it's just a matter of time.  
 Somebody tell me, won't you tell me?  
 Somebody Why I work so hard for you?  
 Give you money All to give you money  
 Somebody tell me, won't you tell me?  
 Why I work so hard for you  
 Give you money All to give you money  
 Somebody tell me...

**37. *Heaven* (Bryan Adams, 1985)**

Oh, thinkin' about all our younger years  
 There was only you and me  
 We were young and wild and free  
 Now nothin' can take you away from me  
 We've been down that road before  
 But that's over now  
 You keep me comin' back for more  
 Baby you're all that I want  
 When you're lyin' here in my arms  
 I'm findin' it hard to believe, We're in heaven  
 And love is all that I need  
 And I found it there in your heart  
 It isn't too hard to see, We're in heaven  
 Oh, once in your life you find someone  
 Who will turn your world around  
 Bring you up when you're feelin' down  
 Yeah, nothin' could change what you mean to  
 me  
 Oh, there's lots that I could say But just hold  
 me now  
 'Cause our love will light the way

Baby you're all that I want  
When you're lyin' here in my arms  
I'm findin' it hard to believe, We're in heaven  
And love is all that I need  
And I found it there in your heart  
It isn't too hard to see, We're in heaven  
Baby you're all that I want...  
I've been waitin' for so long  
For somethin' to arrive For love to come along  
Now our dreams are comin' true  
Through the good times and the bad  
Yeah, I'll be standin' there by you  
Baby you're all that I want  
When you're lyin' here in my arms  
I'm findin' it hard to believe, We're in heaven  
And love is all that I need  
And I found it there in your heart  
It isn't too hard to see, We're in heaven

**38. Addicted to Love** (Robert Palmer, 1986)

Your lights are on, but you're not home  
Your mind is not your own  
Your heart sweats, your body shakes  
Another kiss is what it takes  
You can't sleep, you can't eat  
There's no doubt, you're in deep  
Your throat is tight, you can't breathe  
Another kiss is all you need  
Whoa, you like to think that  
you're immune to the stuff, oh yeah  
It's closer to the truth  
to say you can't get enough  
You know you're gonna have to face it,  
you're addicted to love  
You see the signs, but you can't read  
You're running at a different speed  
Your heart beats in double time  
Another kiss and you'll be mine,  
a one track mind you can't be saved  
Oblivion is all you crave  
If there's some left for you  
You don't mind if you do Whoa,  
you like to think  
that you're immune to the stuff, oh yeah  
It's closer to the truth to say  
you can't get enough  
You know you're gonna have to face it,  
you're addicted to love  
Might as well face it, you're addicted to love

Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Your lights are on, but you're not home  
Your will is not your own  
You're heart sweats and teeth grind  
Another kiss and you'll be mine  
Whoa, you like to think that  
you're immune to the stuff, oh yeah  
It's closer to the truth to say  
you can't get enough  
You know you're gonna have to face it,  
you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love  
Might as well face it, you're addicted to love

**39. Never Gonna Give You Up** (Rick Astley, 1987)

We're no strangers to love, You know the  
rules and so do I A full commitment's what I'm  
thinking of  
You wouldn't get this from any other guy  
I just wanna tell you how I'm feeling  
Gotta make you understand  
Never gonna give you up, never gonna let you  
down  
Never gonna run around and desert you  
Never gonna make you cry, never gonna say  
goodbye  
Never gonna tell a lie and hurt you  
We've known each other for so long  
Your heart's been aching but you're too shy to  
say it  
Inside we both know what's been going on  
We know the game and we're gonna play it  
And if you ask me how I'm feeling  
Don't tell me you're too blind to see  
Never gonna give you up, Never gonna let  
you down  
Never gonna run around and desert you  
Never gonna make you cry, Never gonna say  
goodbye  
Never gonna tell a lie and hurt you

Never gonna give you up, Never gonna let  
you down  
Never gonna run around and desert you  
Never gonna make you cry, Never gonna say  
goodbye  
Never gonna tell a lie and hurt you  
Ooh give you up)(Ooh give you up)(Oh)  
never gonna give, never gonna give (give you  
up)  
(Oh) never gonna give, never gonna give  
(give you up)  
We've known each other for so long  
Your heart's been aching but you're too shy to  
say it  
Inside we both know what's been going on  
We know the game and we're gonna play it  
I just wanna tell you how I'm feeling  
Gotta make you understand  
Never gonna give you up, Never gonna let  
you down  
Never gonna run around and desert you  
Never gonna make you cry, Never gonna say  
goodbye  
Never gonna tell a lie and hurt you  
Never gonna give you up, Never gonna let  
you down  
Never gonna run around and desert you  
Never gonna make you cry...

**40. *Nothing's Gonna Change My Love for  
You*** (Glenn Medeiros, 1988)

If I had to live my life without you near me  
The days would all be empty  
The nights would seem so long  
With you I see forever oh so clearly  
I might have been in love before  
But it never felt this strong  
Our dreams are young and we both know  
They'll take us where we want to go  
Hold me now touch me now  
I don't want to live without you  
Nothing's gonna change my love for you  
You ought to know by now how much I love

you  
One thing you can be sure of  
I'll never ask for more than your love  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
The world may change my whole life through  
but nothing's gonna change my love for you  
If the road ahead is not so easy  
Our love will lead the way for us  
Like a guiding star I'll be there for you  
If you should need me  
You don't have to change a thing  
I love you just the way you are  
So come with me and share the view  
I'll help you see forever too  
Hold me now touch me now  
I don't want to live without you  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
One thing you can be sure of  
I'll never ask for more than your love  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
The world may change my whole life through  
but nothing's gonna change my love for you  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
One thing you can be sure of  
I'll never ask for more than your love  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
One thing you can be sure of  
I'll never ask for more than your love  
Nothing's gonna change my love for you  
You ought to know by now how much I love  
you  
One thing you can be sure of  
I'll never ask for more than your love

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1990s

**41. I'll Be Your Everything** (Tommy Page, 1990)

So long that I've waited for a girl  
To come into my life and in my world  
I can't explain my feelings for you  
I guess you're just all my dreams come true  
And I'll be your lover (Your lover)  
And I'll be your best friend (Oh, I'll be your friend)  
I'll be there when you're needing me (When you need me)  
I'll be your everything, your everything  
I'll be your everything  
I'll be all that you want and all that you need  
I'll be your everything I'll give you all that I have  
My love, my life and me, I'll be your everything  
Now that we're together at last  
We shouldn't think about our problems in the past  
'Cause true love takes a miracle to find  
I guess that I've been blessed,  
'cos I've got you by my side  
And I'll be your lover (Your lover)  
And I'll be your best friend (Oh, I'll be your friend)  
I'll be there when you're needing me  
(When you need me)  
I'll be your everything, your everything  
I'll be your everything I'll give you all that I have  
My love, my life, and me,  
I'll be your everything  
When you're lost and you're down,  
and you're seeing darkness  
And there's no one there that can be found  
Just turn around, I'll be there holding out my arms for you  
Just reach for me, I'll be the one to set you free  
I'll be your everything  
(I'll lift you up when you're feeling down  
I'll make your whole world turn around)  
I'll be all that you want and all that you need  
(I'll give my heart and soul to you  
To let you know this love is true)  
I'll be your everything  
(I'll lift you up when you're feeling down

I'll make your whole world turn around)  
Ooh yeah, yeah baby tell me  
(I'll give my heart and soul to you  
To let you know this love is true)  
I'll be your everything Ooh, I'll be your everything

**42. It Ain't Over Till It's Over** (Lenny Kravitz, 1991)

Here we are still together. We are  
So much time wasted  
Playing games with love  
So many tears I've cried  
So much pain inside  
But baby it ain't over 'til it's over  
So many years we've tried  
To keep our love alive  
But baby it ain't over 'til it's over  
How many times did we give up?  
But we always worked things out  
And all my doubts and fear  
Kept me wondering, yeah  
If I'd always, always be in love  
So many tears I've cried. So much pain inside  
But baby it ain't over 'til it's over  
So many years we've tried  
And kept our love alive  
'Cause baby it ain't over 'til it's over  
So many tears I've cried. So much pain inside  
Baby it ain't over 'til it's over  
So many years we've tried  
And kept our love alive  
'Cause baby it ain't over 'til it's over  
So many tears I've cried  
So much pain inside  
But baby it ain't over 'til it's over  
So many years we've tried  
to keep our love alive  
'Cause baby it ain't over 'til it's over  
So many tears we've cried. So much pain inside  
But baby it ain't over 'til it's over  
So many years we've tried  
to keep our love alive  
'Cause baby it ain't over 'til it's over  
So many tears we've cried. So much pain inside  
But baby it ain't over 'til it's over, over

**43. Just another Day** (Jon Secada, 1992)

Mornings alone. When you come home  
I breathe a little faster  
Every time we're together  
It'd never be the same (it'd never be the same)  
If you're not here  
How can you stay away (how can you stay away) away so long?  
Why can't we stay together?  
Give me a reason. Give me a reason  
I, I don't wanna say it  
I don't wanna find another way  
To make it through the day without you  
I, I, I can't resist  
Try to find exactly what I missed  
It's just another day without you  
It's just another day oh Making the time.  
Find the right lines to make you stay forever  
What do I have to tell you?  
I'm just trying to hold on to something  
(Trying to hold on to something good)  
Oh give us a chance to make it (give us a chance to make it) to make it no no no  
I'm not that strong. I'm not that strong  
I, I don't wanna say it  
I don't wanna find another way  
To make it through the day without you  
Just give me a reason. Give me a reason  
'Cause I, I don't wanna say it  
(I don't wanna find another way  
To make it through the day without you) don't  
wanna make it through the day, no  
(I, I, I can't resist  
Trying to find exactly what I missed  
It's just another day without you)  
I, I, I can't resist

**44. I Would Do Anything For Love** (Meat Loaf, 1993)

And I would do anything for love,  
I'd run right into hell and back  
I would do anything for love,  
I'll never lie to you and that's a fact  
But I'll never forget the way you feel right now,  
oh no, no way. And I would do anything for love,  
but I won't do that, no, I won't do that

Some days it don't come easy,  
and some days it don't come hard  
Some days it don't come at all,  
and these are the days that never end  
Some nights you're breathing fire,  
and some nights you're carved in ice  
Some nights you're like nothing  
I've ever seen before or will again  
Maybe I'm crazy, but it's crazy and it's true  
I know you can save me,  
No one else can save me now but you  
As long as the planets are turning,  
as long as the stars are burning  
As long as your dreams are coming true,  
you better believe it  
That I would do anything for love,  
Oh I would do anything for love,  
Oh I would do anything for love,  
but I won't do that, no I won't do that  
I would do anything for love,  
anything you've been dreaming of  
But I just won't do that  
I would do anything for love,  
anything you've been dreaming of  
But I just won't do  
Some days I pray for silence,  
and some days I pray for soul  
Some days I just pray to the God of sex & drums & rock'n'roll  
And Maybe I'm lonely and that's all I'm qualified to be  
There's just one and only,  
one and only promise I can keep  
As long as the wheels are turning,  
as long as the fires are burning  
As long as your prayers are coming true,  
you better believe it  
That I would do anything for love,  
and you know it's true and that's a fact  
I would do anything for love,  
and there'll never be no turning back  
But I'll never do it better than I do it with you,  
so long, so long  
And I would do anything for love,  
oh I would do anything for love  
I would do anything for love, but I won't do that,  
no no no I won't do that  
Will you raise me up, will you help me down?  
Will you get me right out of this Godforsaken town?

Will you make it all a little less cold?  
I can do that, I can do that  
Will you cater to every fantasy I've got?  
Will you hose me down with holy water,  
if I get too hot? hot  
Will you take me places I've never known?  
I can do that, oh now, I can do that  
I know the territory, I've been around  
It'll all turn to dust and we'll all fall down  
And sooner or later, you'll be screwing around  
I won't do that, no I won't do that  
Anything for love, but I won't do that

**45. I'll Make Love to You** (Boyz II Men, 1994)

Close your eyes, make a wish  
And blow out the candlelight  
For tonight is just your night  
We're gonna celebrate, all through the night  
Pour the wine, light the fire  
Girl your wish is my command  
I submit to your demands, I will do anything,  
Girl you need only ask  
I'll make love to you Like you want me to  
And I'll hold you tight  
Baby all through the night  
I'll make love to you When you want me to  
And I will not let go Till you tell me to  
Girl relax, let's go slow I ain't got nowhere to  
go  
I'm just gonna concentrate on you, Girl are  
you ready?  
It's gonna be a long night Throw your clothes  
on the floor. I'm gonna take my clothes off too  
I made plans to be with you  
Girl whatever you ask me you know I can do  
I'll make love to you Like you want me to  
And I'll hold you tight Baby all through the  
night  
I'll make love to you When you want me to  
And I will not let go Till you tell me to  
Baby tonight is your night And I will do you  
right  
Just make a wish on your night Anything that  
you ask I will give you the love of your life,  
yout life  
I'll make love to you Like you want me to  
And I'll hold you tight Baby all through the  
night  
I'll make love to you When you want me to

And I will not let go Till you tell me to  
I'll make love to you Like you want me to  
And I'll hold you tight Baby all through the  
night I'll make love to you  
When you want me to  
And I will not let go Till you tell me to

**46. Back for Good** (Take That, 1995)

I guess now it's time for me to give up, I feel  
it's time. Got a picture of you beside me  
Got your lipstick mark still on your coffee cup,  
oh yeah  
Got a fist of pure emotion,  
Got a head of shattered dreams  
Gotta leave it, gotta leave it all behind now  
Whatever I said, whatever I did I didn't mean it  
I just want you back for good  
Want you back, want you back  
I want you back for good  
Whenever I'm wrong  
Just tell me the song and I'll sing it  
You'll be right and understood  
Want you back, want you back  
I want you back for good Unaware but  
underlined  
I figured out this story, it wasn't good  
But in the corner of my mind I celebrated glory  
But that was not to be  
In the twist of separation you excelled at being  
free  
Can't you find a little room inside for me?  
Whatever I said, whatever I did I didn't mean it  
I just want you back for good  
Want you back, want you back  
I want you back for good  
Whenever I'm wrong  
Just tell me the song and I'll sing it  
You'll be right and understood  
Want you back, want you back  
I want you back for good  
And we'll be together, this time is forever  
We'll be fighting and forever we will be  
So complete in our love  
We will never be uncovered again  
Whatever I said, whatever I did I didn't mean it  
I just want you back for good  
Want you back, want you back  
I want you back for good. Whenever I'm  
wrong

Just tell me the song and I'll sing it  
 You'll be right and understood  
 Want you back, want you back  
 I want you back for good  
 Whatever I said, whatever I did I didn't mean it  
 I just want you back for good  
 Want you back, want you back  
 I want you back for good whenever I'm wrong  
 Just tell me the song and I'll sing it  
 You'll be right and understood  
 Want you back, want you back  
 I want you back for good  
 Oh yeah I guess now it's time  
 That you came back for good

**47. Quit Playing Games [with My Heart]**  
 (Backstreet Boys, 1997)

Even in my heart I see You're not bein' true to me  
 Deep within my soul I feel nothing's like it used to be  
 Sometimes I wish I could turn back time  
 Impossible as it may seem  
 But I wish I could so bad, baby  
 Quit playin' games with my heart  
 with my heart, my heart  
 I should've known from the start  
 from my heart, my heart, my heart  
 I live my life the way to keep you comin' back to me  
 Everything I do is for you so what is it that you can't see  
 Sometimes I wish I could turn back time  
 Impossible as it may seem,  
 But I wish I could so bad, baby  
 You better  
 Quit playin' games with my heart  
 with my heart, my heart  
 I should've known from the start  
 from my heart, my heart, quit playing games  
 Baby, baby the love that we had was so strong  
 Don't leave me hangin' here forever  
 Oh baby, baby this is not right, let's stop this tonight  
 Baby, (oh) quit playin' games nanana baby  
 Sometimes I wish I could  
 Turn back time, impossible as it may seem  
 But I wish I could so bad, baby

Quit playin' games with my heart  
 with my heart, my heart  
 I should've known from the start  
 from my heart, my heart, my heart  
 Quit playin' games with my heart Baby  
 Quit playin' games with my heart (my heart)  
 Baby (my heart) With my heart

**48. Nice & Slow** (Usher, 1998)

Ah what cha doing? Really  
 You know I'm coming over right  
 (Now baby tell what you wanna do with me?)  
 Now you got it hot for me already baby Okay  
 I'll be there in about uh, give me ten minutes  
 Be ready Hey, wear that little thing I like  
 (Now baby tell what you wanna do with me?)  
 It's seven o'clock on the dot  
 I'm in my drop top cruisin' the streets, oh yeah  
 I gotta real pretty, pretty little thing that's waiting for me  
 I pull up anticipating good love don' keep me waiting  
 I got plans to put my hands in places  
 I never seen girl you know what I mean  
 Let me take you to a place nice and quiet  
 There ain't no one there to interrupt ain't gotta rush. I just wanna take it nice and slow  
 (Now baby tell me what you wanna do with me?)  
 See I've been waiting for this for so long  
 We'll be makin' love until the sun comes up  
 Baby, I just wanna take it nice and slow  
 (Now baby tell me what you wanna do with me?)  
 Now here we are, drivin' round town  
 Contemplating where I'm gonna lay you down  
 Girl you got me sayin' My, my, my (My)  
 I wish that I could pull over  
 And get this thing started right now  
 I wanna do something freaky to you baby  
 I don't think they heard me  
 I, I wanna do something freaky to you baby  
 So call out my name They call me US-HER-RA-YM-OND  
 Now baby tell me what you wanna do with me?  
 Gotta nigga feenin' like Jodeci  
 Every time that you roll with me, holdin' me  
 Tryin' to get control of me, nice and slowly



You know, never lettin' go, never messin' up  
the flow. This is how the hook go  
Let me take you to a place nice and quiet  
There ain't no one there to interrupt ain't gotta  
rush. I just wanna take it nice and slow  
(Now baby tell me what you wanna do with  
me?)  
See I've been waiting for this for so long  
We'll be makin' love until the sun comes up  
Baby, I just wanna take it nice and slow  
(Now baby tell me what you wanna do with  
me?)  
Now tell me, do you wanna get freaky?  
'Cause I'll freak you right I will, I'll freak you  
right I will I'll freak you like no one has ever,  
ever made you feel  
I'll freak you right I will I'll freak you right I will  
I'll freak you, freak you like no one has ever,  
ever made you feel, yeah  
(Now baby tell me what you wanna do with  
me?)  
(Now baby tell me what you wanna do with  
me?)

**49. *ivin' la vida loca*** (Ricky Martin, 1999)

She's into superstitions black cats and voodoo  
dolls.  
I feel a premonition that girl's gonna make me  
fall.  
She's into new sensations new kicks in the  
candle light  
She's got a new addiction for every day and  
night.  
She'll make you take ur clothes off and go  
dancing in the rain  
She'll make you live her crazy life but she'll  
take away your pain like a bullet to your brain.  
Come On!  
Upside, inside out she's livin la vida loca  
She'll push and pull you down, livin la vida  
loca  
Her lips are devil red and her skin's the color  
mocha  
She will wear you out livin la vida loca Come  
On!  
Livin la vida loca, Come on! She's livin la vida  
loca.  
Woke up in New York City in a funky cheap  
hotel

She took my heart and she took my money  
she must've slipped me a sleeping pill  
She never drinks the water  
and makes you order French Champagne  
Once you've had a taste of her u'll never be  
the same Yeah, she'll make you go insane.  
Upside, inside out she's livin la vida loca  
She'll push and pull you down, livin la vida  
loca  
Her lips are devil red and her skin's the color  
mocha  
She will wear you out livin la vida loca Come  
On!  
Livin la vida loca, Come on! She's livin la vida  
loca.  
She'll make you take your clothes off and go  
dancing in the rain  
She'll make you live her crazy life but she'll  
take away your pain like a bullet to your brain.  
Come On!  
Upside, inside out she's livin la vida loca  
She'll push and pull you down, livin la vida  
loca  
Her lips are devil red and her skin's the color  
mocha  
She will wear you out livin la vida loca Come  
On!  
Upside, inside out she's livin la vida loca  
She'll push and pull you down, livin la vida  
loca  
Her lips are devil red and her skin's the color  
mocha  
She will wear you out livin la vida loca Come  
On! Come on!  
Livin la vida loca, Come on! She's livin la vida  
loca. Come on! Cara la vida loca cara cara la  
vida loca, cara cara cara la vi

**50. *Smooth*** (Santana feat. Rob Thomas,  
1999)

Man it's a hot one like 7 inches from the  
midday sun  
I hear you whisper and the words melt  
everyone  
But you stay so cool  
My muñequita, my Spanish Harlem Mona Lisa  
You're my reason for reason The step in my  
groove  
And if you say this life ain't good enough

I would give my world to lift you up  
 I could change my life to better suit your mood  
 Cause you're so smooth  
 And just like the ocean under the moon  
 Well that's the same emotion that I get from  
 you  
 You got the kind of lovin that can be so  
 smooth  
 Gimme your heart, make it real or else forget  
 about it  
 I'll tell you one thing  
 If you would leave it would be a crying shame  
 In every breath and every word  
 I hear your name calling me out  
 Out from the barrio, you hear my rhythm from  
 your radio  
 You feel the turning of the world so soft and  
 slow Turning you round and round  
 And if you say this life ain't good enough  
 I would give my world to lift you up  
 I could change my life to better suit your mood  
 Cause you're so smooth  
 And just like the ocean under the moon  
 Well that's the same emotion that I get from  
 you  
 You got the kind of lovin that can be so  
 smooth  
 Gimme your heart, make it real or else forget  
 about it  
 And just like the ocean under the moon  
 Well that's the same emotion that I get from  
 you  
 You got the kind of lovin that can be so  
 smooth  
 Gimme your heart, make it real or else forget  
 about it  
 or else forget about it or else forget about it  
 or else forget about it or else forget about it

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## 2000s

### 51. *Sex Bomb* (Tom Jones, 2000)

Aw, aw baby, yeah, ooh yeak, huh, listen to  
 this  
 Spy on me baby use satellite  
 Infrared to see me move through the night  
 I'm gonna fire shoot me right I'm gonna like  
 the way you fight And I love the way you fight

Now you found the secret code I use  
 to wash away my lonely blues well  
 So I can't deny or lie cause you're  
 their only one to make my fly  
 Sex bomb sex bomb you're a sex bomb uh,  
 huh  
 You can give it to me when I need to come  
 along. give it to me  
 Sex bomb sex bomb you're my sex bomb  
 And baby you can turn me on  
 You know what you're doing to me don't you.  
 ha ha, I know you do  
 No don't get me wrong ain't gonna do you no  
 harm no  
 This bomb's made for lovin' and you can  
 shoot it far  
 I'm your main target come and help me ignite  
 ow  
 Love struck holding you tight  
 hold me tight darlin'  
 Make me explode although you know the  
 route to go to sex me slow slow baby  
 And yes I must react to claims of those who  
 say that you are not all that huh, huh, huh  
 Sex bomb sex bomb you're a sex bomb  
 You can give it to me when I need to come  
 along  
 Sex bomb sex bomb you're my sex bomb  
 And baby you can turn me on turn me on  
 darlin'  
 Sex bomb sex bomb you're a sex bomb  
 You can give it to me when I need to come  
 along  
 Sex bomb sex bomb you're my sex bomb  
 And baby you can turn me on  
 You can give me more and more  
 counting up the score  
 Yeah You can turn me upside down and inside  
 out  
 You can make me feel the real deal uh uh  
 I can give it to you any time because you're  
 mine  
 Ouch, Sex bomb, aw baby  
 Sex bomb sex bomb you're my sex bomb  
 And you can give it to me when I need to be  
 turned on  
 no, no Sex bomb sex bomb you're my sex  
 bomb  
 And baby you can turn me on turn me on  
 And baby you can turn me on turn me on

And baby you can turn me on turn me on  
 And baby you can turn me on turn me on  
 And baby you can turn me  
 And baby you can turn me  
 baby you can turn me  
 Well baby you can turn me on

**52. Hot in Herre (Nelly, 2002)**

Hot in.....So hot in herre.....So hot in.....oh  
 Give a little bit of ah, ah  
 With a little bit of ah, ah  
 I was like, good gracious ass bodacious  
 Flirtatcious, tryin to show faces  
 Lookin for the right time to shoot my steam  
 (you know)  
 Lookin for the right time to flash them keys  
 Then um I'm leavin, please believing oh  
 Me and the rest of my heathens  
 Check it, got it locked at the top of the four  
 seasons  
 Penthouse, roof top, birds I feedin  
 No deceivin, nothin up my sleeve, no teasin  
 I need you to get up up on the dance floor  
 Give that man what he askin for  
 Cuz I feel like bustin loose and I feel like  
 touchin you  
 And can't nobody stop the juice  
 so baby tell me what's the use  
 (I said) It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 (I said) It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 Why you at the bar if you ain't poppin the  
 bottles  
 What good is all the fame if you aint  
 fuckin the models  
 I see you drivin, sportscar, aint hittin the  
 throttle  
 And I be down, and do a hundred,  
 top down and goggles  
 Get off the freeway, exit 106 and parked it  
 Ash tray, flip gate, time to spark it  
 Gucci collar for dollar, got out and walked it  
 I spit game cuz baby I can't talk it  
 Warm, sweatin it's hot up in this joint  
 VOKAL tanktop, on at this point  
 Your with a winner so baby you can't

I got secrets can't leave Cancun  
 So take it off like you're home alone  
 You know dance in front your mirror  
 while you're on the phone  
 Checkin your reflection and tellin your best  
 friend, like "girl I think my butt gettin big", oh  
 It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 (I said) It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 (Nelly hang all out) Mix a little bit a ah, ah  
 With a little bit a ah, ah  
 (Nelly hang all out) Mix a little bit a ah, ah  
 With a little bit a ah, ah  
 (Nelly hang all out) Mix a little bit a ah, ah  
 and sprinkle a little bit a ah, ah  
 (Nelly hang all out) Mix a little bit a ah, ah  
 With a little bit a ah, ah  
 Stop placin, time wastin  
 I gotta a friend with a pole in the basement  
 (What?)  
 I'm just kiddin like Jason (Oh) Unless you gon'  
 do it  
 Extra, extra eh, spread the news  
 Nelly took a trip from the Lunner to Neptune  
 Came back with somethin thicker than fittin in  
 sasoons  
 Say she like to think about cuttin in restrooms  
 It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 (I said) It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 (oh) It's gettin hot in here (so hot)  
 So take off all your clothes  
 I am gettin so hot, I wanna take my clothes off  
 Mix a little bit of ah, ah With a little bit of ah,  
 ah  
 (Nelly just fall out) Give a little bit of ah, ah  
 With a little bit of ah, ah  
 (Nelly hang all out) With a little bit of ah, ah  
 And a sprinkle of that ah, ah  
 (Nelly just fall out) I like it when ya ah, ah  
 Girl, baby make it ah, ah, oh

**53. *This Love*** (Maroon 5, 2005)

I was so high, I did not recognize  
 The fire burning in her eyes  
 The chaos that controlled my mind  
 Whispered goodbye as she got on a plane  
 Never to return again  
 But always in my heart  
 This love has taken its toll on me  
 She said goodbye too many times before  
 her heart is breaking in front of me  
 And I have no choice 'cause I won't say  
 goodbye anymore  
 I tried my best to feed your appetite  
 Keep her coming every night  
 So hard to keep her satisfied  
 Kept playing love like it was just a game  
 Pretending to feel the same  
 Then turn around and leave again  
 This love has taken its toll on me  
 She said goodbye too many times before  
 her heart is breaking in front of me  
 And I have no choice 'cause I won't say  
 goodbye anymore  
 I'll fix these broken things  
 Repair your broken wings  
 And make sure everything is alright  
 My pressure on your hips  
 Sinking my fingertips into every inch of you  
 'Cause I know that's what you want me to do  
 This love has taken its toll on me  
 She said goodbye too many times before  
 her heart is breaking in front of me  
 And I have no choice 'cause I won't say  
 goodbye anymore  
 This love has taken its toll on me  
 She said goodbye too many times before  
 And my heart is breaking in front of my  
 She said goodbye too many times before  
 This love has taken its toll on me  
 She said goodbye too many times before  
 her heart is breaking in front of me  
 And I have no choice 'cause I won't say  
 goodbye anymore

**54. *You're Beautiful*** (James Blunt, 2006)

My life is brilliant. My life is brilliant.  
 My love is pure. I saw an angel. Of that I'm  
 sure.

She smiled at me on the subway.  
 She was with another man  
 But I won't lose no sleep on that,  
 'Cause I've got a plan  
 You're beautiful. You're beautiful.  
 You're beautiful, it's true  
 I saw your face in a crowded place,  
 And I don't know what to do, Cause I will  
 never be with u  
 Yes, she caught my eye, As I walked on by.  
 She could see from my face that I was, flying  
 high,  
 And I don't think that I'll see her again,  
 But we shared a moment that will last till the  
 end  
 You're beautiful. You're beautiful. You're  
 beautiful, it's true  
 I saw your face in a crowded place,  
 And I don't know what to do, Cause I'll never  
 be with you lalalala, lalaaalalaa.  
 You're beautiful. You're beautiful. You're  
 beautiful, it's true  
 There must be an angel with a smile on her  
 face,  
 When she thought up that I should be with  
 you.  
 But it's time to face the truth,  
 I will never be with you

**55. *SexyBack*** (Justin Timberlake, 2006)

I'm bringing sexy back other boys  
 don't know how to act  
 I think you're special, what's behind your  
 back?  
 So turn around and I'll pick up the slack.  
 Take'em to the bridge  
 Dirty babe, you see the shackles  
 Baby I'm your slave I'll let you whip me  
 if I misbehave  
 It's just that no one makes me feel this way  
 take them to the chorus  
 Come here girl Go ahead, be gone with it  
 Come to the back  
 Go ahead, be gone with it Go ahead, be gone  
 with it  
 Drinks on me Go ahead, be gone with it  
 Let me see what you're twerking with  
 Go ahead, be gone with it  
 Look at those hips Go ahead, be gone with it

You make me smile  
 Go ahead, be gone with it Go ahead child  
 Go ahead, be gone with it  
 And get your sexy on  
 Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on  
 I'm bringing sexy back  
 Them other fuckers don't know how to act  
 Come let me make up for the things you lack  
 'Cause you're burning up I gotta get it fast  
 Take 'em to the bridge  
 Dirty babe You see the shackles  
 Baby I'm your slave I'll let you whip me if I misbehave  
 It's just that no one makes me feel this way  
 take them to the chorus  
 Come here girl Go ahead, be gone with it  
 Come to the back  
 Go ahead, be gone with it Go ahead, be gone with it  
 Drinks on me Go ahead, be gone with it  
 Let me see what you're twerking with  
 Go ahead, be gone with it  
 Look at those hips Go ahead, be gone with it  
 You make me smile  
 Go ahead, be gone with it Go ahead child  
 Go ahead, be gone with it  
 And get your sexy on  
 Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on  
 I'm bringing sexy back  
 You mother fuckers watch how I attack  
 If that's your girl you better watch your back  
 Cause she'll burn it up for me and that's a fact  
 Take 'em to the chorus  
 Come here girl Go ahead, be gone with it  
 Come to the back  
 Come here girl Go ahead, be gone with it

Come to the back  
 Go ahead, be gone with it Go ahead, be gone with it  
 Drinks on me Go ahead, be gone with it  
 Let me see what you're twerking with  
 Go ahead, be gone with it  
 Look at those hips Go ahead, be gone with it  
 You make me smile  
 Go ahead, be gone with it Go ahead child  
 Go ahead, be gone with it  
 And get your sexy on  
 Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on Go ahead, be gone with it  
 Get your sexy on  
 Get your sexy on

#### 56. *Kiss Kiss* (Chris Brown, 2007)

Yo this is Nappy Boy radio live with ya boy T-Pain we love rap music  
 Listen, uh we got a caller on line one caller what's your problem:  
 Hello, I'm on the radio with T-Pain (how's it goin, yea)  
 It ain't goin good, my girl ain't doin her thangs she used to do and oh... i got just what you need  
 Brand new Chris Brown, T-Pain  
 You heard it hear first Nappy Boy Radio We love you...  
 She want that lovey dovey That kiss-kiss, kiss-kiss  
 In her mind she fantasize bout getting wit me  
 They hating on me They wanna diss this, kiss-kiss  
 Cause she mine and so fine And thick as can be  
 She want that lovey dovey That kiss-kiss, kiss-kiss  
 In her mind she fantasize bout getting wit me  
 They hating on me They wanna diss this, kiss-kiss  
 Cause she mine and so fine And thick as can be  
 I'm a country boy from Tappahannock  
 Va is where I reside so shawty understand it

And I know I just turn 18 And I get a little  
mannish And you see this bandanna hanging  
That means I'm like a bandit (like a bandit,  
bandit)  
I got paper girl The Lamborghini with the  
spider seats you never seen it so get it shawty  
we parking lot pimping in my donk  
And I know what you want  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize bout getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize bout getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
I'm the epitome of this demonstration  
I got the remedy you feeling me So why is you  
hating?  
And my anatomy is bird like yeah you heard  
right  
girl I'm the king so that means I'm fly  
If you wit it girl get it poppin roll wit me  
ain't no stopping so get it shawty  
we parking lot pimping in my donk I know  
want you want  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize about getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize bout getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
Shawty let me holla at you you so hot-hot-hot-  
hot  
you think I'd be holing if you not-not-not-not  
I'm king of the town you can take a look

around  
Teddy Penderazzdown is the spot-spot-spot-  
spot  
(Yeah) I got money on me (Yeah) Baby girl no  
problem  
(Yeah) You rolling shawty? (Yeah) Let's hit  
McDonald's  
It's T.P. and C.B. I'm the nappy boy---ooh  
weee!  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize bout getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
She want that lovey dovey That kiss-kiss,  
kiss-kiss  
In her mind she fantasize bout getting wit me  
They hating on me They wanna diss this, kiss-  
kiss  
Cause she mine and so fine And thick as can  
be  
We're live back on Nappy Boy Radio, this is  
your boy DJ Pain  
I gotta get outta here man, I just wanna leave  
with it  
If you ain't got it by now then you're just ain't  
getting it Let's go, Nappy Boy and Pretty Boy  
Nappy Boy and Pretty Boy  
Boy, I say, Nappy Boy and Pretty Boy  
Nappy, Nappy, Nappy and Pretty Boy. Let's go  
5, 4, 3, 0, yeah

**57. Stronger** (Kanye West, 2007)

N-now th-that that don't kill me  
Can only make me stronger  
I need you to hurry up now  
Cause I can't wait much longer  
I know I got to be right now  
Cause I can't get much wronger  
Man I've been waiting all night now  
That's how long I been on ya  
I need you right now! I need you right now!  
Let's get lost tonight  
You could be my black Kate Moss tonight  
Play secretary, I'm the boss tonight  
And you don't give a fuck what they all say,  
right?

Awesome, the Christian in Christian Dior  
 Damn, they don't make em like this anymore  
 I ask, cause I'm not sure:  
 Do anybody make real shit anymore?  
 Bow in the presence of greatness  
 Cause right now thou hast forsaken us  
 You should be honored by my lateness  
 That I would even show up to this fake shit  
 So go ahead, go nuts, go apeshit  
 Specially on my Pastel, on my Bape shit  
 Act like you can't tell who made this  
 New Gospel homey - take 6. And take this,  
 haters  
 N-now th-that that don't kill me  
 Can only make me stronger  
 I need you to hurry up now  
 Cause I can't wait much longer  
 I know I got to be right now  
 Cause I can't get much wronger  
 Man I've been waiting all night now  
 That's how long I been on ya  
 I need you right now! I need you right now!  
 I don't know if you got a man or not  
 If you made plans or not  
 God put me in the plans or not  
 I'm tripping, this drink got me saying a lot  
 But I know that God put you in front of me  
 So how the hell could you front on me?  
 There's a thousand yous, there's only one of  
 me  
 I'm tripping, I'm caught up in the moment,  
 right?  
 Cause it's Louis Vuitton Don night  
 So we gonna do everything that Kan like  
 Heard they'd do anything for a Klondike  
 Well, I'd do anything for a blonde dyke  
 And she'll do anything for the limelight  
 And will do anything when the time's right  
 Uh, baby you're makin' it  
 (harder, better, faster, stronger)  
 N-now th-that that don't kill me  
 Can only make me stronger  
 I need you to hurry up now  
 Cause I can't wait much longer  
 I know I got to be right now  
 Cause I can't get much wronger  
 Man I've been waiting all night now  
 That's how long I been on ya  
 I need you right now! I need you right now!  
 You know how long I've been on ya?

Since Prince was on Apollonia  
 Since O.J. had isotoners  
 Don't act like I never told ya  
 Don't act like I never told ya  
 Don't act like I never told ya  
 Don't act like I never told ya  
 Uh, baby you're makin' it  
 (harder, better, faster, stronger)  
 N-now th-that that don't kill me  
 Can only make me stronger  
 I need you to hurry up now  
 Cause I can't wait much longer  
 I know I got to be right now  
 Cause I can't get much wronger  
 Man I've been waiting all night now  
 That's how long I been on ya  
 I need you right now! I need you right now!  
 You know how long I've been on ya?  
 Since Prince was on Apollonia  
 Since O.J. had isotoners  
 Don't act like I never told ya  
 You know how long I've been on ya?  
 Since Prince was on Apollonia  
 Since O.J. had isotoners  
 Don't act like I never told ya  
 (harder, better, faster, stronger)

# **58. Whatever You Like** (T.I., 2008)

Hey Jill You know them old sugar daddy  
 They be trickin' they tell them girl  
 I said you could have whatever you like (if you  
 like)  
 I said you could have whatever you like (if you  
 like) Yeah Stacks on deck, Patrón on ice  
 And we can pop bottles all night  
 Baby, you could have whatever you like  
 I said, you could have whatever you like  
 Yeah, late night sex so wet, it's so tight  
 I'll gas up the jet for you tonight and baby you  
 can go wherever you like  
 I said you could go where ever you like, yeah  
 Anytime you want to pick up the telephone  
 You know it ain't nothin' to drop a couple  
 stacks on you Wanted you could get it my  
 dear  
 Five million dollar home, drop Bentley's, I  
 swear  
 Yeah, I want'cho body, I need yo body

Long as you got me you won't need nobody  
 You want it I got it, go, get it, I buy it  
 Tell 'em other broke niggas be quiet  
 Stacks on deck, Patrón on ice  
 And we can pop bottles all night  
 Baby, you could have whatever you like  
 I said, you could have whatever you like  
 Yeah, late night sex so wet, it's so tight  
 I'll gas up the jet for you tonight and baby you  
 can go wherever you like  
 I said you could go where ever you like, yeah  
 Shawty, you da hottest of the way you drop it  
 Brain so good School you went to college  
 Hundred deposit, vacations hit the tropics  
 'Cause errbody know it ain't trickin' if ya got it  
 Ya need to never ever gotta go to yo wallet  
 Long as I got rubber band banks in my pocket  
 Five six, adds with rims and a pocket kit  
 Ya ain't gotta downgrade, you can get what I  
 get  
 My chick could have what she want  
 And goin' every store for any bag she want  
 And know she ain't never had a man like that  
 To buy you anything ya own desire like that  
 Yeah, I want'cho body, I need yo body  
 Long as you got me you won't need nobody  
 You want it, I got it, go, get it, I buy it  
 Tell 'em other broke niggas be quiet  
 Stacks on deck, Patrón on ice  
 And we can pop bottles all night  
 Baby, you could have whatever you like  
 I said, you could have whatever you like  
 Yeah, late night sex so wet, it's so tight  
 I'll gas up the jet for you tonight and baby you  
 can go wherever you like  
 I said you could go where ever you like, yeah  
 Rize in big boy ice Let me put this big boy in  
 yo life  
 Thang, get so wet, ya hit so right  
 Let me put this big boy in yo life  
 That's right, yeah I want'cho body, I need yo  
 body  
 Long as you got me you won't need nobody  
 You want it I got it, go get it I buy it  
 Tell em other broke niggas be quiet  
 Stacks on deck, Patrón on ice  
 And we can pop bottles all night  
 Baby, you could have whatever you like  
 I said, you could have whatever you like  
 Yeah, late night sex so wet, it's so tight

I'll gas up the jet for you tonight and baby you  
 can go wherever you like  
 I said you could go where ever you like, yeah

**59. I'm yours** (Jason Mraz, 2008)

Well you done done me and you bet I felt it  
 I tried to be chill but you're so hot that I melted  
 I fell right through the cracks,  
 no I'm trying to get back  
 Before the cool done run out  
 I'll be giving it my bestest  
 And nothing's going to stop me but divine  
 intervention  
 I reckon it's again my turn to win some or  
 learn some But I won't hesitate no more, no  
 more  
 It cannot wait, I'm yours  
 Well open up your mind and see like me  
 Open up your plans and damn you're free  
 Look into your heart and u'll find love love love  
 love  
 Listen to the music of the moment people,  
 dance and sing. We're just one big family  
 And it's our God-forsaken right to be loved  
 loved love love. So I won't hesitate no more,  
 no more  
 It cannot wait, I'm sure  
 There's no need to complicate, our time is  
 short  
 This is our fate, I'm yours  
 D-do do you, but do you, d-d-do  
 But do you want to come on  
 Scooch on over closer dear  
 And I will nibble your ear  
 I've been spending way too long  
 checking my tongue in the mirror  
 And bending over backwards  
 just to try to see it clearer  
 But my breath fogged up the glass  
 And so I drew a new face and I laughed  
 I guess what I be saying is there ain't no  
 better reason  
 To rid yourself of vanities  
 and just go with the seasons  
 It's what we aim to do, our name is our virtue  
 But I won't hesitate no more, no more  
 It cannot wait, I'm yours  
 Open up your mind and see like me (I won't  
 hesitate) Open up your plans and damn



you're free  
 Look into your heart and you'll find that the  
 sky is yours  
 So please don't please don't, there's no need  
 There's no need to complicate because  
 (Our time is short) Our time is short  
 This is, this is, this is our fate I'm yours

**60. Sexy Bitch** (David Guetta ft. Akon, 2009)

Yes I can see her Cause every girl in here  
 wanna be her  
 Oh she's a diva I feel the same and I wanna  
 meet her  
 They say she low down  
 It's just a rumor and I don't believe em  
 They say she needs to slow down  
 The baddest thing around town  
 She's nothing like a girl you've ever seen  
 before  
 Nothing you can compare to your  
 neighbourhood whore  
 I'm tryna find the words to describe this girl  
 without being disrespectful  
 The way that booty movin' I can't take no  
 more  
 Have to stop what i'm doin so I can pull her  
 close  
 I'm tryna find the words to describe this girl  
 without being disrespectful Damn girl  
 Damn who's a sexy bitch A sexy bitch  
 Damn who's a sexy bitch Damn girl  
 Damn who's a sexy bitch A sexy bitch  
 Damn who's a sexy bitch Damn girl  
 Yes I can see her Cause every girl in here  
 wanna be her  
 Oh she's a diva I feel the same and I wanna  
 meet her  
 They say she low down  
 It's just a rumor and I don't believe em  
 They say she needs to slow down  
 The baddest thing around town  
 She's nothing like a girl you've ever seen  
 before  
 Nothing you can compare to your  
 neighbourhood whore. I'm tryna find the  
 words to describe  
 this girl without being disrespectful  
 The way that booty movin' I can't take no  
 more

Have to stop what i'm doin so I can pull her  
 close  
 I'm tryna find the words to describe this girl  
 without being disrespectful  
 Damn girl Damn who's a sexy bitch  
 A sexy bitch Damn who's a sexy bitch  
 Damn girl Damn who's a sexy bitch  
 A sexy bitch Damn who's a sexy bitch  
 Damn girl Damn who's a sexy bitch  
 A sexy bitch Damn who's a sexy bitch  
 Damn girl Damn who's a sexy bitch  
 A sexy bitch Damn who's a sexy bitch  
 Damn you're a sexy bitch

**FEMALE SONGS**

**1950s**

**61. I Wanna Be Loved** (Andrews Sisters, 1950)

I wanna be loved with inspiration  
 I wanna be loved starting tonight  
 Instead of merely holding conversation  
 Hold me tight  
 I wanna be kissed until I tingle  
 I wanna be kissed starting tonight  
 Embrace until our heartbeats intermingle  
 Wrong or right I feel like acting my age  
 I'm past the stage of merely turtle-doving  
 (Be careful, be careful what you do)  
 I'm in no mood to resist  
 And I insist the world owes me a loving  
 I wanna be thrilled to desperation  
 I wanna be thrilled starting tonight  
 (Love me, love me, love me)  
 With every kind of wonderful sensation  
 I wanna be loved I feel like acting my age  
 I'm past the stage of merely turtle-doving  
 I'm in no mood to resist  
 And I insist the world owes me a loving  
 I wanna be thrilled to desperation  
 I wanna be thrilled starting tonight  
 With every kind of wonderful sensation  
 I wanna be loved

**62. All My Love** (Patti Page, 1950)

All my love I give you all my love  
 The skies may fall, my love  
 But I will still be true  
 All my sighs Will disappear at last  
 Now that you're here at last  
 My heart belongs to you  
 Ooooh-wooh, never let me go  
 You thrill me so  
 I can see as I recall my life  
 I've waited all my life  
 To give you all my love Ay ay ay Ay  
 Bow, caballero, and tip your sombrero  
 To your señorita, the lovely Chiquita  
 Waiting so long for you and your song  
 While you are playing her heart will be  
 swaying  
 She will surrender her kisses so tender  
 To you she will cling  
 The moment that you sing  
 All my love I give you all my love  
 The skies may fall, my love  
 But I will still be true  
 All my sighs will disappear at last  
 Now that you're here at last  
 My heart belongs to you  
 Ooooooooooh-wooh, never let me go  
 You thrill me so I can see as I recall my life  
 I've waited all my life To give you all my love  
 Ay-ay-ay Ay-ay-ay

**63. Till I Waltz Again with You** (Teresa Brewer, 1953)

Till I waltz again with you  
 Let no other hold your charms  
 If my dreams should all come true  
 You'll be waiting for my arms  
 Till I kiss you once again keep my love locked in  
 your heart. Darling, I'll return and then we will  
 never have to part  
 Though it may break your heart and mine  
 The minute when it's time to go  
 Remember Dear, each word divine  
 That meant I love you so  
 till I waltz again with you  
 Just the way we are tonight  
 I will keep my promise true for you are my guiding  
 light Till I waltz again with you Keep my love  
 locked in your heart  
 Darling, I'll return and then we will never have to

part. Though it may break your heart and mine  
 The minute when it's time to go. Remember Dear,  
 each word divine  
 that meant I love you so  
 Till I waltz again with you just the way we are  
 tonight I will keep my promise true  
 For you are my guiding light.  
 My light, my light I will keep my promise true till I  
 waltz again with you

**64. Hey There** (Rosemary Clooney, 1954)

Lately when I'm in my room, all by myself  
 in the solitary gloom, I call to myself  
 Hey there you with the stars in your eyes  
 love never made a fool of you  
 you used to be too wise  
 hey there you on that high flying cloud  
 though he won't throw a crumb to you  
 you think someday he'll come to you  
 better forget him, him with his nose in the air  
 he has you dancing on a string  
 break it and he won't care  
 won't you take this advice I hand you like a  
 mother or are you not seeing things to clear?  
 are you too much in love to hear?  
 is it all going in one ear and out the other?  
 hey there you with the stars in your eyes  
 (Are you talking to me?)  
 love never made a fool of you (Not until now)  
 you used to be too wise (Yes, I was once)  
 will you take this advice I hand you like a  
 mother or am I not seeing things to clear?  
 are you just too far gone to hear?  
 is it all going in one ear and out the other?

**65. Little Things Mean A Lot** (Kitty Allen, 1954)

Blow me a kiss from across the room  
 Say I look nice when I'm not  
 Touch my hair as you pass my chair  
 Little things mean a lot  
 Give me your arm as we cross the street  
 Call me at six on the dot  
 A line a day, when you're far away  
 Little things mean a lot  
 Don't have to buy me diamonds and pearls  
 Champagne, sables or such  
 I never cared much for diamonds and pearls  
 'Cause honestly, honey, they just cost money

Give me your hand when I've lost my way  
Give me your shoulder to cry on  
Whether the day is bright or gray  
Give me your heart to rely on  
Send me the warmth of a secret smile  
To show me you haven't forgot  
For always and ever, now and forever  
Little things mean a lot  
Give me your hand when I've lost my way  
Give me your shoulder to cry on  
Whether the day is bright or grey  
Give me your heart to rely on  
Send me the warmth of a secret smile  
To show me you haven't forgot  
that always and ever, now and forever  
Little things mean a lot

**66. *Sincerely*** (McGuire Sisters, 1955)

Sincerely, oh yes, sincerely  
'Cause I love you so dearly  
Please say you'll be mine  
Sincerely, oh you know how I love you  
I'll do anything for you  
Please say you'll be mine  
Oh Lord, won't you tell me  
why I love that fella so? He doesn't want me  
But I'll never, never, never, never let him go  
Sincerely, oh you know how I love you  
I'll do anything for you  
Please say you'll be mine  
Oh Lord, won't you tell me  
why I love that fella so? He doesn't want me  
But I'll never, never, never, never let him go  
Sincerely, oh you know how I love you  
I'll do anything for you  
Please say you'll be mine Please say you'll be mine

**67. *Softly Softly*** (Ruby Murray, 1955)

Softly, softly come to me  
Touch my lips so tenderly  
Softly, softly turn the key  
And open up my heart  
Handle me with gentleness  
And say you'll leave me never  
In the warmth of your caress  
My love will live forever and ever  
So softly, softly come to me

Touch my lips so tenderly  
Softly, softly turn the key And open up my heart  
Softly, softly turn the key And open up my heart

**68. *As I Love You*** (Shirley Bassey, 1958)

I will love you as I love you, all my life  
Every moment spent with you  
Makes me more content with you  
Just as you are You are all I could pray for  
All that you are  
That's what I wake up each day for  
Every single Touch and tingle I adore  
Every kiss from you to me  
Always seems so new to me  
Each one warmer Than the one before  
As I love you more and more and more  
Every single Touch and tingle I adore  
Every kiss from you to me  
Always seems so new to me  
Each one warmer Than the one before  
As I love you more and more And more

**69. *Love me Forever*** (Marion Ryan, 1958)

La, la, la la, la la Love me, love me forever  
Take me, make me your own  
Promise, promise you'll never  
Leave me lost and alone  
Kiss me strongly and sweetly  
Tell me you will be true  
Love me, love me completely  
Now and forever, as I love you. La, la, la,  
(love me) Love me, love me forever  
(take me) Take me, make me your own  
Promise, promise you'll never  
Leave me lost and alone  
Kiss me strongly and sweetly  
Tell me you will be true  
Love me, love me completely  
Now and forever, as I love you.

**70. *Fever*** (Peggy Lee, 1958)

Never know how much I love you  
Never know how much I care  
When you put your arms around me  
I get a fever that's so hard to bear

You give me fever when you kiss me  
 Fever when you hold me tight  
 Fever in the mornin' Fever all through the  
 night  
 Sun lights up the day time Moon lights up the  
 night  
 I light up when you call my name  
 and you know I'm gonna treat you right  
 You give me fever when you kiss me  
 Fever when you hold me tight  
 Fever in the mornin' Fever all through the  
 night  
 Everybody's got the fever  
 That is somethin' you all know  
 Fever isn't such a new thing Fever started  
 long ago  
 Romeo loved Juliet, Juliet she felt the same  
 When he put his arms around her  
 He said, "Julie baby you're my flame"  
 Thou givest fever when we kisseth  
 Fever with thy flaming youth  
 Fever I'm on fire Fever yeah I burn forsooth  
 Captain Smith and Pocahontas Had a very  
 mad affair  
 When her daddy tried to kill him  
 She said "Daddy oh don't you dare"  
 "He gives me fever with his kisses"  
 "Fever when he holds me tight"  
 "Fever, I'm his missus Daddy won't you treat  
 him right?"  
 Now you've listened to my story  
 Here's the point that I have made  
 Chicks were born to give you fever  
 Be it Fahrenheit or centigrade  
 They give you fever when you kiss them  
 Fever if you live and learn Fever till you sizzle  
 What a lovely way to burn What a lovely way  
 to burn What a lovely way to burn What a  
 lovely way to burn

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## 1960s

### **71. I Want to Be Wanted** (Brenda Lee, 1960)

Alone so alone that I could cry I want to be  
 wanted  
 Alone watching lovers passing by I want to be  
 wanted

When I am kissed I want his lips to really kiss  
 me  
 When we're apart I want his heart to really  
 miss me  
 I want to know he loves me so his eyes are  
 misting that's the way I want to be loved  
 Alone just my lonely heart knows  
 how I want to be wanted  
 Right now not tomorrow but right now  
 I want to be wanted  
 I want someone to share my love with  
 and my dreams with  
 Someone I know I'd love to spend a million  
 years with  
 Where is this someone somewhere meant for  
 me?  
 (Alone) just my lonely heart knows how I want  
 to be wanted (Right now) not tomorrow but  
 right now I want to be wanted  
 I want someone to share my laughter and my  
 tears with  
 Someone I know I'd love to spend a million  
 years with  
 Where is this someone somewhere meant for  
 me?  
 (Someone somewhere) meant for me

### **72. Everybody's Somebody's Fool** (Connie Francis, 1960)

The tears I cry for you, could fill an ocean.  
 But you don't care how many tears I cry.  
 And though you only lead me on and hurt me.  
 I couldn't bring myself to say goodbye.  
 Cause everybody's somebody's fool.  
 Everybody's somebody's plaything.  
 And there are no exceptions to the rule.  
 Yes, everybody's somebody's fool.  
 I told myself it's best that I forget you  
 Though I'm a fool at least I know the score  
 Yet darlin' I'd be twice as blue without you  
 It hurts but I come runnin' back for more  
 Cause everybody's somebody's fool.  
 Everybody's somebody's plaything.  
 And there are no exceptions to the rule.  
 Yes, everybody's somebody's fool.  
 Someday you'll find someone you really care  
 for  
 And if her love should prove to be untrue.  
 You'll know how much this heart of mine is

breaking.  
You'll cry for her the way I've cried for you.  
Cause everybody's somebody's fool.  
Everybody's somebody's plaything.  
And there are no exceptions to the rule.  
Yes, everybody's somebody's fool.

**73. Will You Love Me Tomorrow** (The Shirelles, 1961)

Tonight you're mine completely  
You give you love so sweetly  
Tonight the light of love is in your eyes  
But will you love me tomorrow?  
Is this a lasting treasure  
Or just a moment's pleasure?  
Can I believe the magic of your sighs?  
Will you still love me tomorrow?  
Tonight with words unspoken  
You say that I'm the only one  
But will my heart be broken  
When the night meets the morning sun?  
I'd like to know that your love  
Is love I can be sure of  
So tell me now, and I won't ask again  
Will you still love me tomorrow?  
So tell me now, and I won't ask again  
Will you still love me tomorrow?  
Will you still love me tomorrow?  
Will you still love me tomorrow?

**74. Crazy** (Patsy Cline, 1961)

Crazy, I'm crazy for feeling so lonely  
I'm crazy, crazy for feeling so blue  
I knew you'd love me as long as you wanted  
And then someday you'd leave me for  
somebody new  
Worry, why do I let myself worry?  
Wond'ring what in the world did I do?  
Crazy for thinking that my love could hold you  
I'm crazy for trying and crazy for crying  
And I'm crazy for loving you  
Crazy for thinking that my love could hold you  
I'm crazy for trying and crazy for crying  
And I'm crazy for loving you

**75. Be My Baby** (The Ronettes, 1963)

The night we met I knew I needed you so

And if I had the chance I'd never let you go  
So won't you say you love me?  
I'll make you so proud of me  
We'll make 'em turn their heads every place  
we go. So won't you, please  
(Be my, be my baby) be my little baby?  
(My one and only baby) Say you'll be my  
darlin'  
(Be my, be my baby) Be my baby now  
(My one and only baby) Whoa oh oh oh  
I'll make you happy, baby, just wait and see  
For every kiss you give me, I'll give you three  
Oh, since the day I saw you, I have been  
waiting for you  
You know I will adore you 'til eternity  
So won't you, please  
(Be my, be my baby) be my little baby?  
(My one and only baby) Say you'll be my  
darlin'  
(Be my, be my baby) Be my baby now  
(My one and only baby) Whoa oh oh oh  
So come on and be  
(Be my, be my baby) Be my little baby  
(My one and only baby) Say you'll be my  
darlin'  
(Be my, be my baby) Be my baby now  
(My one and only baby) Whoa oh oh oh  
(Be my, be my baby) Be my little baby ohh  
My one and only baby Be my, be my baby

**76. Blame It on the Bossa Nova** (Eydie Gorme, 1963)

I was at a dance when he caught my eye  
Standin' all alone lookin' sad and shy  
We began to dance, swaying' to and fro  
And soon I knew I'd never let him go  
Blame it on the bossa nova with its magic  
spell  
Blame it on the bossa nova that he did so well  
Oh, it all began with just one little dance  
But then it ended up a big romance  
Blame it on the bossa nova. The dance of love  
(Now was it the moon?) No, no, the bossa  
nova  
(Or the stars above?) No, no, the bossa nova  
(Now was it the tune?) Yeah, yeah, the bossa  
nova  
(The dance of love)  
Now I'm glad to say I'm his bride to be

And we're gonna raise a family  
 And when our kids ask how it came about  
 I'm gonna say to them without a doubt  
 Blame it on the bossa nova with its magic spell  
 Blame it on the bossa nova that he did so well  
 Oh, it all began with just one little dance  
 But soon it ended up a big romance  
 Blame it on the bossa nova. The dance of love  
 (Now was it the moon?) No, no, the bossa nova  
 (Or the stars above?) No, no, the bossa nova  
 (Now was it the tune? )Yeah, yeah, the bossa nova the dance of love  
 (Now was it the moon?) No, no, the bossa nova  
 (Or the stars above ?) No, no, the bossa nova

**77. My Guy** (Mary Wells, 1964)

Nothing you could say  
 Can tear me away from my guy  
 Nothing you could do  
 'Cause I'm stuck like glue to my guy  
 I'm stickin' to my guy Like a stamp to a letter  
 Like the birds of a feather  
 We stick together I'm tellin' you from the start  
 I can't be torn apart from my guy  
 Nothing you can do could make me untrue to my guy (my guy)  
 Nothing you could buy could make me tell a lie to my guy (my guy)  
 I gave my guy my word of honor  
 To be faithful and I'm gonna  
 You best be believing I won't be deceiving my guy  
 As a matter of opinion I think he's tops  
 My opinion is he's the cream of the crop  
 As a matter of taste to be exact  
 He's my ideal as a matter of fact  
 No muscle bound man  
 Could take my hand from my guy (my guy)  
 No handsome face  
 Could ever take the place of my guy (my guy)  
 He may not be a movie star  
 But when it comes to being happy we are  
 There's not a man today  
 Who could take me away from my guy  
 No muscle bound man

Could take my hand from my guy (my guy)  
 No handsome face  
 Could ever take the place of my guy  
 He may not be a movie star  
 But when it comes to being happy we are  
 There's not a man today  
 Who could take me away from my guy  
 There's not a man today  
 Who could take me away from my guy  
 There's not a man today  
 Who could take me away from my guy

**78. Wishin' and Hopin'** (Dusty Springfield, 1964)

Wishin' and hopin' and thinkin' and prayin'  
 Plannin' and dreaming each night of his charms  
 That won't get you into his arms  
 So if you're lookin' to find love you can share  
 All you gotta do is  
 Hold him and kiss him and love him  
 And show him that you care  
 Show him that you care just for him  
 do the things he likes to do  
 Wear your hair just for him, 'cause  
 You won't get him  
 Thinkin' and a-prayin' Wishin' and a-hopin'  
 Just wishin' and hopin' and thinkin' and prayin'  
 Plannin' and dreamin' his kiss is the start  
 That won't get you into his heart  
 So if you're thinkin' heartbreak true love is  
 All you gotta do is  
 Hold him and kiss him and squeeze him and love him  
 Yeah, just do it and after you do, you will be his  
 You gotta show him that you care just for him  
 Do the things he likes to do  
 Wear your hair just for him, 'cause  
 You won't get him  
 Thinkin' and a-prayin' Wishin' and a-hopin'  
 Just wishin' and hopin' and thinkin' and prayin'  
 Plannin' and dreamin' his kiss is the start  
 That won't get you into his heart  
 So if you're thinkin' heartbreak true love is  
 All you gotta do is  
 Hold him and kiss him and squeeze him and love him  
 Yeah, just do it and after you do, you will be

his  
You will be his. You will be his

**79. These Boots Are Made for Waking**  
(Nancy Sinatra, 1966)

You keep saying, you got something for me  
Something you call love but confess  
You've been messin' where you shouldn't  
have been messin'  
And now someone else is getting all your best  
These boots are made for walking  
And that's just what they'll do  
One of these days these boots  
Are gonna walk all over you Yeah,  
you keep lyin' when you oughta be truthin'  
And you keep losing when you oughta not bet  
You keep samin' when you oughta be  
changin'  
Now, what's right is right but you ain't been  
right yet  
These boots are made for walking  
And that's just what they'll do  
One of these days these boots  
Are gonna walk all over you  
You keep playin' where you shouldn't be  
playin'  
And you keep thinkin' that you'll never get  
burnt  
Ah, I've just found me a brand new box of  
matches, yeah  
And what he knows you ain't had time to learn  
These boots are made for walking  
And that's just what they'll do  
One of these days these boots  
are gonna walk all over you  
Are you ready, boots? Start walking

**80. You Can't Hurry Love** (The Supremes,  
1966)

I need love, love to ease my mind  
I need to find, find someone to call mine  
But mama said You can't hurry love  
No, you just have to wait  
She said love don't come easy  
It's a game of give and take  
You can't hurry love  
No, you just have to wait  
You got to trust, give it time

No matter how long it takes  
But how many heartaches  
must I stand? before I find a love  
To let me live again  
Right now the only thing  
That keeps me hangin' on  
When I feel my strength, yeah  
It's almost gone  
I remember mama said: (no, You can't hurry  
love)  
No, you just have to wait  
She said love don't come easy  
It's a game of give and take  
How long must I wait?  
How much more can I take  
Before loneliness will cause my heart,  
Heart to break?  
No I can't bear to live my life alone  
I grow impatient for a love to call my own  
But when I feel that I, I can't go on  
These precious words keeps me hangin' on  
I remember mama said:  
no, You can't hurry love  
No, you just have to wait  
She said love don't come easy  
It's a game of give and take  
You can't hurry love No, you just have to wait  
She said trust, give it time  
No matter how long it takes  
No, love, love don't come easy  
But I keep on waiting  
Anticipating for that soft voice  
To talk to me at night  
For some tender arms to hold me tight  
I keep waiting I keep on waiting  
But it ain't easy, It ain't easy  
But mama said:  
You can't hurry love No, you just have to wait  
She said trust, give it time  
No matter how long it takes  
You can't hurry love No, you just have to wait  
She said love don't come easy  
It's a game of give and take

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**1970s**

**81. *I'll Never Fall in Love Again*** (Dionne Warwick, 1970)

What do you get when you fall in love?  
A guy with a pin to burst your bubble  
That's what you get for all your trouble  
I'll never fall in love again  
I'll never fall in love again  
What do you get when you kiss a guy?  
You get enough germs to catch pneumonia  
After you do, he'll never phone ya  
I'll never fall in love again  
Dontcha know that I'll never fall in love again?  
Don't tell me what it's all about  
'Cause I've been there and I'm glad I'm out  
Out of those chains, those chains that bind you  
That is why I'm here to remind you  
What do you get when you fall in love?  
You only get lies and pain and sorrow  
So far at least until tomorrow  
I'll never fall in love again  
No, no, I'll never fall in love again, Ahh  
out of those chains, those chains that bind you  
That is why I'm here to remind you  
What do you get when you fall in love?  
You only get lies and pain and sorrow  
So far at least until tomorrow  
I'll never fall in love again  
Dontcha know that I'll never fall in love again  
I'll never fall in love again

**82. *Me and Bobby McGee*** (Janis Joplin, 1971)

Busted flat in Baton Rouge, waiting for a train  
And I was feeling nearly as faded as my jeans.  
Bobby thumbed a diesel down just before it rained.  
It rode us all the way to New Orleans.  
I pulled my harpoon out of my dirty red bandanna,  
I was playing soft while Bobby sang the blues.  
Windshield wipers slapping time, I was holding Bobby's hand in mine,  
And we sang every song that driver knew  
Freedom's just another word for nothing left to

lose,  
Nothin' don't mean nothin', honey, if it ain't free  
Yeah, feeling good was easy, Lord, when he sang the blues,  
You know feeling good was good enough for me,  
Good enough for me and my Bobby McGee.  
From the Kentucky coal mines to the California sun,  
Yeah, Bobby shared the secrets of my soul.  
Through all kinds of weather, through everything we done,  
Yeah, Bobby baby kept me from the cold.  
One day up near Salinas, lawd, I let him slip away,  
He's looking for that home and I hope he finds it,  
But I'd trade all of my tomorrows for one single yesterday,  
To be holding Bobby's body next to mine.  
Freedom's just another word for nothing left to lose,  
Nothing, that's all that Bobby left me, yeah  
But feeling good was easy, Lord, when he sang the blues,  
Yeah, feeling good was good enough for me,  
Good enough for me and my Bobby McGee.  
La la Bobby McGee. la la la la Bobby McGee, la.  
La La la, ain't no bumb on my bobby McGee yeah.  
na na Hey now Bobby now, Bobby McGee, yeah  
Lord, I'm calling my lover, calling my man,  
I said I'm calling my lover just the best I can,  
C'mon, hey now, Bobby, yeah, hey now, Bobby McGee, yeah  
Hey, hey, hey, Bobby McGee, Lord! Yeah! Whew!  
Lordy Lordy Lordy Lordy Lord Hey, hey Bobby McGe

**83. *You're So Vain*** (Carly Simon, 1973)

You walked into the party like you were walking onto a yacht  
Your hat strategically dipped below one eye  
Your scarf it was apricot  
You had one eye in the mirror



as you watched yourself gavotte  
 And all the girls dreamed that they'd be your  
 partner They'd be your partner, and...  
 You're so vain, you probably think this song is  
 about you You're so vain,  
 I'll bet you think this song is about you Don't  
 you? Don't You?  
 You had me several years ago when I was still  
 quite naive  
 Well you said that we made such a pretty pair  
 And that you would never leave  
 But you gave away the things you loved  
 and one of them was me  
 I had some dreams, they were clouds in my  
 coffee Clouds in my coffee, and...  
 You're so vain, you probably think this song is  
 about you  
 You're so vain, I'll bet you think this song is  
 about you Don't you? Don't You? Don't You?  
 I had some dreams they were clouds in my  
 coffee Clouds in my coffee, and...  
 You're so vain, you probably think this song is  
 about you  
 You're so vain, I'll bet you think this song is  
 about you Don't you? Don't You?  
 Well I hear you went up to Saratoga  
 and your horse naturally won  
 Then you flew your lear jet up to Nova Scotia  
 To see the total eclipse of the sun  
 Well you're where you should be all the time  
 And when you're not you're with  
 Some underworld spy or the wife of a close  
 friend Wife of a close friend, and...  
 You're so vain, you probably think this song is  
 about you  
 You're so vain, I'll bet you think this song is  
 about you Don't you? Don't You? Don't you?  
 You're so vain, you probably think this song is  
 about you  
 You're so vain, you probably think this song is  
 about you

**84. Feel Like Makin' Love** (Roberta Flack,  
 1974)

Strollin' in the park  
 Watchin' winter turn to spring  
 Walkin' in the dark  
 Seein' lovers do their thing Ooooh  
 That's the time I feel like makin' love to you

That's the time  
 I feel like makin' dreams come true, oh Baby  
 When you talk to me  
 When you're moanin' sweet and low  
 When you're touchin' me  
 And my feelin's start to show Oo-oo-oooh  
 That's the time I feel like makin' love to you  
 That's the time  
 I feel like makin' dreams come true, oh Baby  
 In a restaurant holdin' hands by candlelight  
 While I'm touchin' you  
 Wanting you with all my might Oo-oo-oooh  
 That's the time I feel like makin' love to you  
 That's the time  
 I feel like makin' dreams come true, oh Baby  
 Strollin' in the park  
 Watchin' winter turn to spring  
 Walkin' in the dark  
 Seein' lovers do their thing Oo-oo-oooh  
 That's the time I feel like makin' love to you

**85. Lady Marmalade** (Labelle, 1975)

Hey Sister, Go Sister, Soul Sister, Go Sister  
 Hey Sister, Go Sister, Soul Sister, Go Sister  
 He met Marmalade down in Old New Orleans  
 Struttin' her stuff on the street  
 She said 'Hello, Hey Joe, you wanna give it a  
 go?  
 'Mmm Hmmm Gitchi Gitchi Ya Ya Da Da  
 Gitchi Gitchi Ya Ya Here Mocca chocolata Ya  
 Ya  
 Creole Lady Marmalade  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?  
 He savored her cool While she freshed up  
 That boy drank all that magnolia wine  
 On the black satin sheets where He started to  
 freak  
 Gitchi Gitchi Ya Ya Da Da Gitchi Gitchi Ya Ya  
 Here  
 Mocca chocalata Ya Ya Creole Lady  
 Marmalade  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi? Heh, Heh,  
 hhh  
 Seeing her skin feeling silky smooth  
 Colour of cafe au lait. Made the savage beast  
 inside roaring till it cried More, More, More  
 Now he's at home doing 9 to 5

Living his brave life of lies  
 But when he turns off to sleep  
 All memories keep More, More, More  
 Gitchi Gitchi Ya Ya Da Gitchi Gitchi Ya Ya  
 here  
 Mocca chocolata Ya Ya Creole Lady  
 Marmalade  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?  
 Voulez-vous couchez avec moi ce soir?  
 Creole Lady Marmalade  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?  
 Voulez-vous coucher avec moi ce soir?  
 Voulez-vous coucher avec moi?

**86. Do You Know Where You're Going to?**  
 (Diana Ross, 1976)

Do you know where you're going to?  
 Do you like the things that life is showing you?  
 Where are you going to, do you know?  
 Do you get what you're hoping for?  
 When you look behind you  
 there's no open door.  
 What are you hoping for, do you know?  
 Once we were standing still in time,  
 Chasing the fantasies that filled our minds.  
 You knew how I loved you  
 but my spirit was free,  
 Laughing at the questions  
 that you once asked of me.  
 Do you know where you're going to?  
 Do you like the things that life is showing you?  
 Where are you going to, do you know?  
 Now looking back at all we planned,  
 We let so many dreams  
 just slip through our hands.  
 Why must we wait so long before we see  
 How sad the answers to those questions can  
 be  
 Do you know where you're going to?  
 Do you like the things that life is showing you?  
 Where are you going to, do you know?  
 Do you get what you're hoping for?  
 When you look behind you there's no open

door  
 What are you hoping for, do you know?

**87. Torn Between Two Lovers** (Mary  
 MacGregor, 1977)

There are times when a woman has to say  
 what's on her mind  
 Even though she knows how much it's gonna  
 hurt  
 Before I say another word let me tell you I  
 love you  
 Let me hold you close and say these words as  
 gently as I can  
 There's been another man that I've needed  
 and I've loved  
 But that doesn't mean I love you less  
 And he knows you can't possess me and he  
 knows he never will  
 There's just this empty place inside of me that  
 only he can fill  
 Torn between two lovers, feeling like a fool  
 Loving both of you is breaking all the rules  
 Torn between two lovers, feeling like a fool  
 Loving you both is breaking all the rules  
 You mustn't think you've failed me  
 just because there's someone else  
 You were the first real love I ever had  
 And all the things I ever said, I swear they still  
 are true  
 For no one else can have the part of me I  
 gave to you  
 Torn between two lovers, feeling like a fool  
 Loving both of you is breaking all the rules  
 Torn between two lovers, feeling like a fool  
 Loving you both is breaking all the rules  
 I couldn't really blame you if you turned and  
 walked away  
 But with everything I feel inside, I'm asking  
 you to stay  
 Torn between two lovers feeling like a fool  
 Loving both of you is breaking all the rules  
 Torn between two lovers, feeling like a fool  
 Loving you both is breaking all the rules  
 Torn between two lovers feeling like a fool  
 Loving both of you...

**88. *Hopelessly Devoted to You*** (Olivia Newton John, 1978)

Guess mine is not the first heart broken,  
my eyes are not the first to cry I'm not the first  
to know, there's just no gettin' over you  
I know I'm just a fool who's willing to  
sit around and wait for you  
But baby can't you see, there's nothin' else for  
me to do. I'm hopelessly devoted to you  
But now there's nowhere to hide,  
since you pushed my love aside I'm out of my  
head,  
hopelessly devoted to you. Hopelessly  
devoted to u, hopelessly devoted to you  
My head is saying "fool, forget him",  
my heart is saying "don't let go"  
Hold on to the end, that's what I intend to do  
I'm hopelessly devoted to you  
But now there's nowhere to hide,  
since you pushed my love aside I'm not in my  
head, hopelessly devoted to you  
hopelessly devoted to you  
hopelessly devoted to you

**89. *No More Tears*** (Barbara Streisand & Donna Summer, 1979)

It's raining, it's pouring  
My love life is boring me to tears, after all  
these years  
No sunshine, no moonlight, no stardust, no  
sign of romance  
We don't stand a chance  
I've always dreamed I found the perfect lover  
But he turned out to be like every other man  
Our love, our love  
Raining (raining) Pouring (pouring)  
There's nothing left for us here  
And we won't wait another tear  
If you've had enough, don't put up with his  
stuff, don't you do it  
If you've had your fill, get the check pay the  
bill, you can do it  
Tell him to just get out,  
Nothing left to talk about  
Pack his raincoat show him out  
Just look him in the eye and simply shout:  
Enough is enough  
I can't go on, I can't go on no more no

Enough is enough  
I want him out, I want him out that door now  
Enough is enough, enough is enough  
If you've reached the end, don't pretend that is  
right when it's over (it's over)  
If the feeling is gone don't think twice just  
move on, get it over (over, over)  
Tell him to just get out, say it clearly, spell it  
out: Enough is enough is enough  
I can't go on, I can't go on no more no  
Enough is enough is enough  
I want him out, I want him out that door now  
Enough is enough, enough is enough That's  
enough  
I've always dreamed to find the perfect lover,  
But he turns out to be like every other man  
Our love (I had no choice from the start)  
Our love (I've gotta listen to my heart)  
Our love (Tearing us apart)  
Enough is enough is enough  
I can't go on, I can't go on no more no  
Enough is enough is enough  
I want him out, I want him out that door now  
Enough is enough Enough is enough  
That's enough  
No more tears (No more tears)  
No more tears (No more tears)  
No more tears (No more tears)  
No more tears (No more tears)  
Enough is enough is enough is enough is  
enough is enough  
I've had it, you've had it he's had it, we've had  
is  
I always dreamed I find the perfect lover,  
But he turned out to be like every other man  
I had no choice from the start  
I've gotta listen to my heart Tearing us apart  
Enough is enough is enough  
I can't go on, I can't go on no more no  
Enough is enough is enough  
I want him out, I want him out that door now  
Goodbye mister, goodbye, goodbye mister  
Goodbye sugar  
It's raining, it's pouring,  
There's nothing left for us here  
And we won't wait another tear  
No more tears  
enough is enough is enough is enough is  
enough!

**90. *I Will Survive*** (Gloria Gaynor, 1979)

At first I was afraid I was petrified  
 Kept thinking I could never live  
 without you by my side  
 But then I spent so many nights  
 thinking how you did me wrong  
 And I grew strong  
 And I learned how to get along  
 and so you're back from outer space  
 I just walked in to find you here  
 with that sad look upon your face  
 I should have changed that stupid lock  
 I should have made you leave your key  
 If I had known for just one second  
 you'd be back to bother me  
 Go on now go walk out the door  
 just turn around now  
 'cause you're not welcome anymore  
 weren't you the one who tried to hurt me with  
 goodbye  
 Did you think I'd crumble?  
 Did you think I'd lay down and die?  
 Oh no, not I, I will survive  
 oh as long as i know how to love  
 I know I'll stay alive I've got all my life to live  
 I've got all my love to give and I'll survive  
 I will survive (hey hey)  
 It took all the strength I had not to fall apart  
 kept trying hard to mend  
 the pieces of my broken heart  
 and I spent oh so many nights  
 just feeling sorry for myself  
 I used to cry But now I hold my head up high  
 and you see me somebody new  
 I'm not that chained up little girl who's  
 still in love with you and so you felt like  
 dropping in  
 and just expect me to be free  
 But now I'm saving all my loving  
 for someone who's loving me  
 Go on now go walk out the door just turn  
 around now  
 'cause you're not welcome anymore  
 weren't you the one who tried to break me  
 with goodbye  
 Did you think I'd crumble?  
 Did you think I'd lay down and die?  
 Oh no, not I, I will survive  
 oh as long as i know how to love

I know I'll stay alive  
 I've got all my life to live I've got all my love to  
 give  
 and I'll survive I will survive (oh)  
 Go on now go, walk out the door  
 just turn around now  
 'cause you're not welcome anymore  
 weren't you the one who tried to break me  
 with goodbye  
 Did you think I'd crumble  
 Did you think I'd lay down and die  
 Oh no, not I I will survive  
 oh as long as i know how to love  
 I know I'll stay alive I've got all my life to live  
 I've got all my love to give and I'll survive  
 I will survive, I will survive...!

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**1980s**

**91. *Woman in Love*** (Barbara Streisand, 1980)

Life is a moment in space  
 When the dream is gone It's a lonelier place  
 I kiss the morning goodbye, But down inside  
 you  
 Know we never know why  
 The road is narrow and long, When eyes meet  
 eyes  
 And the feeling is strong I turn away from the  
 wall  
 I stumble and fall But I give you it all...  
 I am a woman in love, And I do anything  
 To get you into my world, And hold you within  
 It's a right I defend Over and over again  
 What do I do?  
 With you eternally mine  
 In love there is No measure of time  
 We planned it all at the start  
 That you and I Would live in each other's  
 hearts  
 We may be oceans away  
 You feel my love, I hear what you say  
 No truth is ever a lie  
 I stumble and fall But I give you it all  
 I am a woman in love, And I do anything  
 To get you into my world, And hold you within  
 It's a right I defend Over and over again

What do I do?

I am a woman in love and I'm talking to you  
Do you know how it feels? What a woman can  
do

It's a right, I defend over and over again...  
I am a woman in love, And I do anything  
To get you into my world, And hold you within  
It's a right I defend...

**92. Physical** (Olivia Newton John, 1981)

I'm saying all the things that I know you'll like,  
makin' good conversation  
I gotta handle you just right, you know what I  
mean

I took you to an intimate restaurant,  
then to a suggestive movie  
There's nothin' left to talk about, unless it's  
horizontally

Let's get physical, physical, I wanna get  
physical, let's get into physical  
Let me hear your body talk, your body talk,  
let me hear your body talk

Let's get physical, physical, I wanna get  
physical, let's get into physical  
Let me hear your body talk, your body talk,  
let me hear your body talk

I've been patient, I've been good,  
tried to keep my hands on the table  
It's gettin' hard this holdin' back, if you know  
what I mean

I'm sure you'll understand my point of view,  
we know each other mentally  
You gotta know that you're bringin' out the  
animal in me...

Let's get physical, physical, I wanna get  
physical, let's get into physical  
Let me hear your body talk, your body talk,  
let me hear your body talk

Let's get physical, physical, I wanna get  
physical, let's get into physical  
Let me hear your body talk, your body talk,  
let me hear your body talk

Let's get physical, physical, I wanna get  
physical, let's get into physical  
Let me hear your body talk, your body talk,  
let me hear your body talk

Let's get animal, animal, I wanna get animal,  
let's get into animal

Let me hear your body talk, your body talk,

let me hear your body talk

**93. I'm So Excited** (The Pointed  
Sisters, 1982)

Tonight's the night we're gonna make it  
happen

Tonight we'll put all other things aside  
Give in this time and show me some affection  
We're goin' for those pleasures in the night  
I want to love you, feel you

Wrap myself around you  
I want to squeeze you, please you

I just can't get enough  
And if you move real slow, I'll let it go  
I'm so excited, and I just can't hide it  
I'm about to lose control and I think I like it  
I'm so excited, and I just can't hide it  
And I know, I know, I know, I know, I know I  
want you

We shouldn't even think about tomorrow  
Sweet memories will last a long, long time  
We'll have a good time, baby, don't you worry  
And if we're still playin' around,  
boy, that's just fine

Let's get excited, we just can't hide it  
I'm about to lose control and I think I like it  
I'm so excited and I just can't hide it  
I know, I know, I know, I know, I know I want  
you, I want you!

I want to love you, feel you  
Wrap myself around you  
I want to squeeze you, please you  
I just can't get enough

And if you move real slow, I'll let it go  
I'm so excited, I just can't hide it  
I'm about to lose control and I think I like it  
I'm so excited, and I just can't hide it  
I know, I know, I know, I know, I know I want  
you, I want you!

I'm so excited, I just can't hide it  
I'm about to lose control and I think I like it  
(yeah) I'm so excited, and I just can't hide it  
I know, I know, I know I want you  
I'm so excited, I think I like it  
I'm so excited, I'm so excited

**94. *Total Eclipse of the Heart*** (Bonnie Tyler, 1983)

Turn around, every now and then I get a little  
bit lonely and you're never coming round  
Turn around, every now and then I get a little  
bit tired of listening to the sound of my tears  
Turn around, every now and then  
I get a little bit nervous  
That the best of all the years have gone by  
Turn around, every now and then  
I get a little bit terrified  
But then I see the look in your eyes  
Turn around bright eyes, every now and then I  
fall apart  
Turn around bright eyes, every now and then I  
fall apart  
(Turn around)  
Every now and then I get a little bit breathless  
And I dream of something wild  
(Turn around)  
Every now and then I get a little bit helpless  
And I'm lying like a child in your arms  
(Turn around)  
Every now and then I get a little bit angry  
And I know I've got to get out and cry  
(Turn around)  
Every now and then I get a little bit terrified  
But then I see the look in your eyes  
(Turn Around, bright eyes)  
Every now and then I fall apart  
Turn around, bright eyes  
Every now and then I fall apart  
And I need you now tonight  
And I need you more than ever  
And if you only hold me tight  
We'll be holding on forever  
And we'll only be making it right  
'Cause we'll never be wrong together  
We can take it to the end of the line  
Your love is like a shadow on me all of the  
time  
I don't know what to do and I'm always in the  
dark  
We're living in a powder keg and giving off  
sparks  
I really need you tonight  
Forever's gonna start tonight,  
Forever's gonna start tonight  
Once upon a time I was falling in love

But now I'm only falling apart, There's nothing  
I can do A total eclipse of the heart  
Once upon a time there was light in my life  
But now there's only love in the dark  
Nothing I can say, A total eclipse of the heart  
Turn around bright eyes, every now and then I  
fall apart  
Turn around bright eyes, every now and then I  
fall apart  
And I need you now tonight,  
And I need you more than ever  
And if you'll only hold me tight,  
We'll be holding on forever  
And we'll only be making it right  
'Cause we'll never be wrong  
Together we can take it to the end of the line  
Your love is like a shadow on me all of the  
time  
I don't know what to do, I'm always in the dark  
We're living in a powder keg and giving off  
sparks. I really need you tonight  
Forever's gonna start tonight,  
Forever's gonna start tonight  
Once upon a time I was falling in love  
But now I'm only falling apart  
Nothing I can do A total eclipse of the heart  
Once upon a time there was light in my life  
But now there's only love in the dark  
Nothing I can say A total eclipse of the heart  
A total eclipse of the heart, Turn around bright  
eyes, Turn around bright eyes, Turn around

**95. *Like a Virgin*** (Madonna, 1984)

I made it through the wilderness  
Somehow I made it through  
Didn't know how lost I was, Until I found you  
I was beat incomplete, I'd been had,  
I was sad and blue. But you made me feel  
Yeah, you made me feel, shiny and new  
Like a virgin, touched for the very first time  
Like a virgin, when your heart beats next to  
mine  
Gonna give you all my love, boy. My fear is  
fading fast  
Been saving it all for you 'Cause only love can  
last  
You're so fine and you're mine  
Make me strong, yeah, you make me bold  
Oh, your love thawed out, Yeah, your love

thawed out what was getting cold  
 Like a virgin, hey, touched for the very first time  
 Like a virgin, With your heartbeat next to mine  
 You're so fine and you're mine  
 I'll be yours 'til the end of time  
 'Cause you made me feel, Yeah, you made me feel I've nothing to hide  
 Like a virgin touched for the very first time  
 Like a virgin With your heartbeat next to mine  
 Like a virgin, like a virgin  
 Feels so good inside, When you hug me  
 And your heartbeats, and you love me, ohh

**96. Typical Male** (Tina Turner, 1986)

Tell me lawyer what to do  
 I think I'm fallin' in love with you  
 Defend me from the way I feel.  
 Won't you give me some advice how to handle my private life  
 I'm sure that we can make a deal.  
 I confess I'm a fool for a man with a clever mind  
 But your intellect ain't no match for this heart of mine  
 All I want is a little reaction  
 Just enough to tip the scales.  
 I'm just usin' my female attraction on a typical male  
 On a typical male.  
 Your sense of justice I'll embrace  
 Your defence don't help in my case  
 I'm deep in trouble with the law.  
 Something about authority seems to bring out the bad in me  
 Hey lawyer gotta catch me when I fall. Oh  
 They say that you match your wits with the best of them  
 But I know when I'm close you're just like the rest of them.  
 All I want is a little reaction  
 Just enough to tip the scales.  
 I'm just usin' my female attraction on a typical male  
 On a typical male.  
 So put your books aside  
 Loosen up your suit and tie  
 Open up your heart and let me in  
 Open up your heart and let me in!

All I want is a little reaction  
 Just enough to tip the scales.  
 I'm just usin' my female attraction  
 On a typical male. On a typical male.  
 Hmmm, little reaction  
 I'm just usin' my feminine charm  
 On a typical male. On a typical -  
 All I want is a little reaction  
 Just enough to tip the scales.  
 I'm just usin' my female attraction  
 On a typical male. On a typical -  
 All I want - little reaction - just enough

**97. So Macho** (Sinitta, 1986)

I don't want no seven stone weakling  
 Or a boy who thinks he's a girl  
 I'm after a hunk of a guy  
 An experienced man of the world  
 There ain't no way that I'll make do  
 With anything less than I'm used to  
 If I have a man tonight  
 He's gotta be right, right, right  
 So Macho He's got to be So Macho  
 He's got to be big and strong enough to turn me on  
 He's got to have, big blue eyes  
 Be able to satisfy  
 He's got to be big and strong enough to turn me on  
 I'm tired of taking the lead  
 I want a man who will dominate me  
 Someone who will love and protect me  
 And take care of my every need  
 Now I don't mean to be personal  
 But a guy like that's more preferable  
 In my humble point of view  
 Than any of you  
 So Macho He's got to be So Macho  
 He's got to be big and strong enough to turn me on  
 He's got to have, big blue eyes  
 Be able to satisfy  
 He's got to be big and strong enough to turn me on and on and on and on and...  
 Macho man  
 -Ooh I'm in need of a  
 Macho man  
 -Ooh I'm in need of a man, a man a man  
 He's got to be so macho so macho

big and strong enough to turn me on  
so macho he's got to be so macho  
big and strong enough to turn me on  
He's got to have, big blue eyes  
Be able to satisfy  
big and strong enough to turn me on

**98. Touch Me** (Samantha Fox, 1987)

Ah, touch me (This is the night) Ah, touch me  
I want to feel your body Ah Ah  
Full moon in the city and the night was young  
I was hungry for love, I was hungry for fun  
I was hunting you down, and I was the bait  
When I saw you there, I didn't need to  
hesitate  
This is the night This is the night  
This is the time, we've got to get it right  
(This is the night) Touch me, touch me  
I want to feel your body  
Your heartbeat next to mine (This is the night)  
Touch me, touch me now  
Quick as a flash you disappeared into the  
night  
Did I hurt you boy? Didn't I treat you right?  
You made me feel so good, made me feel  
myself  
Now I'm alone and you're with somebody else  
This is the night. This is the night  
This is the time, we've got to get it right  
(This is the night) Touch me, touch me  
I want to feel your body  
Your heartbeat next to mine (This is the night)  
Touch me, touch me now  
Touch me, touch me now  
Touch me, touch me now  
Hot and cold emotion, confusing my brain  
I could not decide between pleasure and pain  
Like a tramp in the night, I was begging for  
you  
To treat my body like you wanted to  
Oh, Oh Oh, Oh Oh, I was begging for you  
(This is the night) Touch me, touch me  
I want to feel your body  
Your heartbeat next to mine (This is the night)  
'Cause I want your body all the time  
(This is the night) Touch me, touch me  
I want to feel your body  
Your heartbeat next to mine (This is the night)  
'Cause I want your body all the time

Ah, touch me, touch me, touch me  
(This is the night)  
Touch me, touch me I want to feel your body  
(This is the night)  
Ah, touch me, touch me, touch me

**99. Didn't We Almost Have It All** (Whitney Houston, 1987)

Remember when we held on in the rain  
The nights we almost lost it once again  
We can take the night into tomorrow  
Living on feelings  
Touching you I feel it all again  
Didn't we almost have it all  
When love was all we had worth giving  
The ride with you was worth the fall my friend  
Loving you makes life worth living  
Didn't we almost have it all?  
The nights we held on till the morning  
You know you'll never love that way again  
Didn't we almost have it all?  
The way you used to touch me felt so fine  
We kept our hearts together down the line  
A moment in the soul can last forever  
Comfort and keep us  
Help me bring the feeling back again  
Didn't we almost have it all?  
When love was all we had worth giving  
The ride with you was worth the fall my friend  
Loving you makes life worth living  
Didn't we almost have it all?  
The nights we held on till the morning  
You know you'll never love that way again  
Didn't we almost have it all?  
Didn't we have the best of times  
When love was young and new  
Couldn't we reach inside and find  
The world of me and you  
We'll never lose it again  
Cause once you know what love is  
You'll never let it end  
Didn't we almost have it all?  
When love was all we had worth giving  
The ride with you was worth the fall my friend  
Loving you makes life worth living  
Didn't we almost have it all?  
The nights we held on till the morning  
You know you'll never love that way again  
Didn't we almost have it all?



Didn't we almost have it all?

**100. *Eternal Flame*** (The Bangles, 1989)

Close your eyes, give me your hand, darlin'  
 Do you feel my heart beating? Do you  
 understand? Do you feel the same? Am I only  
 dreaming? Is this burning an eternal flame?  
 I believe it's meant to be, darlin'  
 I watch you when you are sleeping  
 You belong with me, Do you feel the same?  
 Am I only dreaming?  
 Or is this burning an eternal flame? Say my  
 name  
 Sun shines through the rain, A whole life so  
 lonely and then come and ease the pain  
 I don't wanna lose this feeling, oh  
 Say my name, Sun shines through the rain  
 A whole life so lonely  
 And then come and ease the pain  
 I don't want to lose this feeling, oh  
 Close your eyes, give me your hand  
 Do you feel my heart beating?  
 Do you understand?. Do you feel the same?  
 Am I only dreaming?  
 Or is this burning an eternal flameeee?  
 Close your eyes, give me your hand, darlin'  
 Do you feel my heart beating?  
 Do you understand?, Do you feel the same?  
 Am I only dreaming?  
 Is this burning an eternal flame?  
 Close your eyes, give me your hand, darlin'  
 Do you feel my heart beating? Do you  
 understand? Do you feel the same?  
 Am I only dreaming? ah An eternal flame  
 Close your eyes, give me your hand, darlin'  
 Do you feel my heart beating?  
 Do you understand? Do you feel the same?  
 Am I only dreaming?,  
 Is this burning an eternal flame?

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**1990s**

**101. *Justify My Love*** (Madonna, 1991)

I wanna kiss you in Paris  
 I wanna hold your hand in Rome  
 I wanna run naked in a rainstorm

Make love in a train cross-country  
 You put this in me So now what, so now  
 what?  
 Wanting, needing, waiting  
 For you to justify my love, my love, my love  
 Hoping, praying For you to justify my love  
 I want to know you Not like that  
 I don't wanna be your mother  
 I don't wanna be your sister either  
 I just wanna be your lover I wanna have your  
 baby  
 Kiss me, that's right, kiss me  
 Wanting, needing, waiting  
 For you to justify my love, my love, my love  
 Hoping, praying For you to justify my love  
 Yearning, burning For you to justify my love  
 What are you gonna do? What are you gonna  
 do?  
 Talk to me - tell me your dreams Am I in  
 them?  
 Tell me your fears, Are you scared?  
 Tell me your stories I'm not afraid of who you  
 are  
 We can fly! Poor is the man whose pleasures  
 depend on the permission of another  
 Love me, that's right, love me, I wanna be  
 your baby, yeah Wanting, needing, waiting  
 For you to justify my love, my love, my love  
 I'm open and ready For you to justify my love  
 To justify my love. Wanting, to justify, justify  
 my love Waiting, to justify my love  
 Praying, to justify, To justify my love  
 I'm open, to justify my love

**102. *That's the Way Love Goes*** (Janet Jackson, 1993)

Like a moth to a flame Burned by the fire.  
 My love is blind. Can't you see my desire?  
 That's the way love goes. Like a moth to a  
 flame  
 Burned by the fire. My love is blind  
 Can't you see my desire?  
 Like a moth to a flame burned by the fire  
 My love is blind. Can't you see my desire?  
 That's the way love goes  
 Like a moth to a flame burned by the fire  
 That's the way love goes  
 My love is blind. Can't you see my desire?  
 Come with me. Don't you worry



I'm gonna make you crazy  
 I'll give you the time of your life  
 I'm gonna take you places  
 You've never been before and  
 You'll be so happy that you came  
 Oooh, I'm gonna take you there oh oo-oooh  
 That's the way love goes. Hoo  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes  
 Don't mind if I light candles  
 I like to watch us playing  
 Baby, I've got on what you like  
 Come closer. Baby closer  
 Reach out and feel my body  
 I'm gonna give you all my love  
 Ooh sugar don't you hurry  
 You've got me here all night  
 Just close your eyes and hold on tight  
 Ooh baby. Don't stop, don't stop  
 Go deeper. Baby deeper  
 You feel so good I'm gonna cry  
 Ooooooh I'm gonna take your there. Oo-oooh  
 That's the way love goes Hoo  
 That's the way love goes  
 That's the way love goes it goes it goes  
 Oooh that's the way love goes  
 Reach out and feel my body  
 That's the way love goes  
 Dontcha know. That's the way  
 Like a moth to a flame burned by the fire  
 My love is blind. Can't you see my desire?  
 Like a moth to a flame burned by the fire  
 My love is blind. Can't you see my desire?  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes  
 That's the way love goes

**103. *Un-break My Heart*** (Toni Braxton, 1995)

Lala lala la lala Hah Aah okay  
 Don't leave me in all this pain  
 Don't leave me out in the rain  
 Come back and bring back my smile  
 Come and take these tears away  
 I need your arms to hold me now

The nights are so unkind  
 Bring back those nights when I held you  
 beside me  
 Unbreak my heart. Say you'll love me again  
 Undo this hurt you caused  
 When you walked out the door  
 And walked outta my life. Uncry these tears  
 I cried so many nights  
 Unbreak my heart. My heart  
 Take back that sad word goodbye  
 Bring back the joy to my life  
 Don't leave me here with these tears  
 Come and kiss this pain away  
 I can't forget the day you left  
 Time is so unkind  
 And life is so cruel without you here beside  
 me  
 Unbreak my heart. Say you'll love me again  
 Undo this hurt you caused  
 When you walked out the door  
 And walked outta my life.  
 Uncry these tears I cried so many nights  
 Unbreak my heart. Umm  
 Don't leave me in all this pain  
 Don't leave me out in the rain  
 Bring back the nights when I held you beside  
 me  
 Oh Unbreak my heart. Say you'll love me  
 again  
 Undo this hurt you caused  
 When you walked out the door  
 And walked outta my life  
 Uncry these tears I cried so many, many  
 nights  
 Oh unbreak my. Unbreak my heart, oh baby  
 Come back and say you love me  
 Unbreak my heart. Sweet darlin'  
 Without you I just can't go on  
 Say that you love. Say that you love  
 Tell me you love  
 Unbreak my heart

**104. *Wannabe*** (Spice Girls, 1996)

Yo, I'll tell you what I want, what I really, really  
 want  
 So tell me what you want, what you really,  
 really want  
 I'll tell you what I want, what I really, really  
 want

So tell me what you want, what you really,  
really want  
I wanna, (ha) I wanna, (ha) I wanna, (ha) I  
wanna,  
I wanna really, really, really wanna zigzag ah  
If you want my future, forget my past  
If you wanna get with me, better make it fast  
Now don't go wasting my precious time  
Get your act together we could be just fine  
I'll tell you what I want, what I really, really  
want  
So tell me what you want, what you really,  
really want  
I wanna, (ha) I wanna, (ha) I wanna, (ha) I  
wanna,  
I wanna really, really, really wanna zigzag ah  
If you wanna be my lover, you gotta get with  
my friends (Gotta get with my friends)  
Make it last forever, friendship never ends  
If you wanna be my lover, you have got to  
give  
Taking is too easy, but that's the way it is  
Oh, what do you think about that,  
Now you know how I feel  
Say, you can handle my love, are you for real  
I won't be hasty, I'll give you a try  
If you really bug me then I'll say goodbye  
Yo I'll tell you what I want, what I really, really  
want  
So tell me what you want, what you really,  
really want  
I wanna, (ha) I wanna, (ha) I wanna, (ha) I  
wanna,  
I wanna really, really, really wanna zigzag ah  
If you wanna be my lover, you gotta get with  
my friends (Gotta get with my friends)  
Make it last forever, friendship never ends  
If you wanna be my lover, you have got to  
give  
(You've got to give)  
Taking is too easy, but that's the way it is  
So, here's a story from A to Z  
You wanna get with me, you gotta listen  
carefully  
We got Em in the place who likes it in your  
face  
You got G like MC who likes it on a...  
Easy V doesn't come for free, she's a real  
lady  
And as for me, ha you'll see

Slam your body down and wind it all around  
Slam your body down and wind it all around  
If you wanna be my lover, you gotta get with  
my friends (Gotta get with my friends)  
Make it last forever, friendship never ends  
If you wanna be my lover, you have got to  
give  
(You've got to give)  
Taking is too easy, but that's the way it is  
If you wanna be my lover  
You gotta, you gotta, you gotta, you gotta, you  
gotta  
Slam, slam, slam, slam (make it last forever)  
Slam your body down and wind it all around  
Slam your body down and wind it all around  
Slam your body down and wind it all around  
Slam your body down and zigzag ah  
If you wanna be my lover

**105. My All** (Mariah Carey, 1997)

I am thinking of you  
In my sleepless solitude tonight  
If it's wrong to love you  
Then my heart just won't let me be right  
'Cause I've drowned in you  
And I won't pull through  
Without you by my side  
I'd give my all to have just one more night with  
you  
I'd risk my life to feel your body next to mine  
'Cause I can't go on, living in the memory of  
our song. I'd give my all for your love tonight  
Baby can you feel me,  
Imagining I'm looking in your eyes  
I can see you clearly, vividly emblazoned in  
my mind. And yet you're so far like a distant  
star  
I'm wishing on tonight  
I'd give my all to have just one more night with  
you  
I'd risk my life to feel your body next to mine  
'Cause I can't go on living in the memory of  
our song I'd give my all for your love tonight  
I'd give my all to have just one more night with  
you  
I'd risk my life to feel your body next to mine  
'Cause I can't go on living in the memory of  
our song I'd give my all for your love tonight  
(I'd) give my all for your love, Tonight

**106. My Heart Will Go On** (Celine Dion, 1997)

Every night in my dreams I see you, I feel you  
That is how I know you go on.  
Far across the distance and spaces between  
us  
You have come to show you go on  
Near... Far... Wherever you are  
I believe that the heart does go on  
Once more... You open the door  
And you're here in my heart  
and my heart will go on and on  
Love can touch us one time and last for a  
lifetime  
And never let go till we're gone  
Love was when I loved you  
One true time I hold to In my life we'll always  
go on  
Near... Far... Wherever you are  
I believe that the heart does go on  
Once more... You open the door  
And you're here in my heart  
and my heart will go on and on  
You're here There's nothing I fear  
And I know that My heart will go on  
We'll stay Forever this way  
You are safe in my heart  
And my heart will go on and on

**107. Barbie Girl** (Aqua, 1997)

Hi Barbie Hi Ken! Do you wanna go for a ride?  
Sure Ken! Jump in...  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me  
everywhere  
Imagination, life is your creation  
Come on Barbie, let's go party!  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me  
everywhere  
Imagination, life is your creation  
I'm a blond bimbo girl, in a fantasy world  
Dress me up, make it tight, I'm your dolly  
You're my doll, rock'n'roll, feel the glamour in  
pink,  
Kiss me here, touch me there, hanky panky...

You can touch, you can play, if you say: "I'm  
always yours", oh  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me  
everywhere  
Imagination, life is your creation  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
Make me walk, make me talk, do whatever  
you please  
I can act like a star, I can beg on my knees  
Come jump in, bimbo friend, let us do it again,  
Hit the town, fool around, let's go party  
You can touch, you can play, if you say: "I'm  
always yours"  
You can touch, you can play, if you say: "I'm  
always yours"  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me  
everywhere  
Imagination, life is your creation  
I'm a Barbie girl, in the Barbie world  
Life in plastic, it's fantastic!  
You can brush my hair, undress me  
everywhere  
Imagination, life is your creation  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
Come on Barbie, let's go party! (Ah-ah-ah-  
yeah)  
Come on Barbie, let's go party! (uu-oooh-u)  
Oh, I'm having so much fun!  
Well Barbie, we're just getting started  
Oh, I love you Ken!

**108. Baby One More Time** (Britney Spears, 1999)

Oh baby baby, How was I supposed to know  
That something wasn't right here  
Oh baby, baby I shouldn't have let you go  
And now you're out of sight, yeah  
Show me how want it to be  
Tell me baby 'cause I need to know now,  
oh because  
My loneliness is killing me and I  
I must confess I still believe (still believe)  
When I'm not with you I lose my mind  
Give me a sign, Hit me baby one more time  
Oh baby, baby The reason I breathe is you  
Boy you got me blinded  
Oh pretty baby there's nothing that I wouldn't  
do  
It's not the way I planned it  
Show me how you want it to be  
Tell me baby 'cause I need to know, oh  
because  
My loneliness is killing me and I  
I must confess I still believe (still believe)  
When I'm not with you I lose my mind  
Give me a sign, Hit me baby one more time  
Oh baby, baby how was I supposed to know  
Oh pretty baby, I shouldn't have let you go  
I must confess, that my loneliness is killing me  
now  
Don't you know I still believe That you will be  
here  
And give me a sign Hit me baby one more  
time  
My loneliness is killing me and I  
I must confess I still believe (still believe)  
When I'm not with you I lose my mind  
Give me a sign, Hit me baby one more time  
My loneliness is killing me  
I must confess I still believe  
When I'm not with you I lose my mind  
Give me a sign, Hit me baby one more time

**109. Genie in a Bottle** (Christina Aguilera, 1999)

I feel like I've been locked up tight  
For a century of lonely nights  
Waiting for someone to release me  
You're lickin' your lips And blowing kisses my

way  
But that don't mean I'm gonna give it away  
Baby, baby, baby (Baby baby baby)  
Oh, my body's sayin' let's go,  
Oh, but my heart is sayin' no  
If you wanna be with me Baby there's a price  
to pay  
I'm a genie in a bottle You gotta rub me the  
right way  
If you wanna be with me I can make your wish  
come true  
You gotta make a big impression (Oh yeah)  
Gotta like what you do  
(I'm a genie in a bottle baby  
Gotta rub me the right way honey  
I'm a genie in a bottle baby  
Come come, come on and let me out)  
The music's fading and the lights down low  
Just one more dance and then we're good to  
go  
Waiting for someone Who needs me  
Hormones racing at the speed of light  
But that don't mean it's gotta be tonight  
Baby, baby, baby (Baby baby baby)  
Ooh, my body's sayin' let's go  
Oh, but my heart is sayin' no (but my heart is  
sayin' no)  
If you wanna be with me Baby there's a price  
to pay  
I'm a genie in a bottle (I'm a genie in a bottle)  
You gotta rub me the right way  
If you wanna be with me (Oh)  
I can make your wish come true  
(Your wish come true oh)  
Just come and set me free baby And I'll be  
with you  
(I'm a genie in a bottle baby  
Gotta rub me the right way honey  
I'm a genie in a bottle baby  
Come come, come on and let me out)  
I'm a genie in a bottle baby  
Gotta rub me the right way honey  
(If you wanna be with me)  
I'm a genie in a bottle baby  
Come come, come on and let me out  
Oh, my body's sayin' let's go  
Oh, but my heart is sayin' no  
If you wanna be with me Baby there's a price  
to pay  
I'm a genie in a bottle (I'm a genie in a bottle)

You gotta rub me the right way  
 If you wanna be with me  
 I can make your wish come true  
 You gotta make a big impression  
 I gotta like what you do!  
 If you wanna be with me Baby there's a price  
 to pay  
 I'm a genie in a bottle (In a bottle baby)  
 You gotta rub me the right way  
 If you wanna be with me (If you wanna be with  
 me)  
 I can make your wish come true  
 Just come and set me free baby and I'll be  
 with you  
 I'm a genie in a bottle baby  
 Come come, come on and let me out

**110. If You Had My Love** (Jennifer López,  
 1999)

If you had my love and I gave you all my trust  
 Would you comfort me?  
 And if somehow you knew that your love  
 would be untrue, would you lie to me and call  
 me baby?  
 Now if I gave you me, this is how it's got to be  
 First of all I won't take you cheatin' on me  
 Tell me who can I trust if I can't trust in you  
 And I refuse to let you play me for a fool  
 You said that we could possibly spend eternity  
 See that's what you told me (that's what you  
 said)  
 But if you want me You have to be fulfilling all  
 my dreams (If you really want me babe)  
 If you had my love And I gave you all my trust  
 Would you comfort me, baby?  
 And if somehow you knew that your love  
 would be untrue, would you lie to me and call  
 me baby?  
 Said you want my love and you've got to have  
 it all  
 But first there are some things you need to  
 know  
 If you want to live With all I have to give  
 I need to feel true love Or it's got to end, yeah  
 I don't want you Trying to get with me  
 And I end up unhappy  
 (Don't need the hurt and I don't need the pain)  
 So before I do Give myself to you  
 I have to know the truth (If I spend my life with

you)  
 If you had my love And I gave you all my trust  
 Would you comfort me?, what would you do,  
 love?)  
 And if somehow you knew that your love  
 would be untrue Would you lie to me and call  
 me baby?  
 If you had my love And I gave you all my trust  
 Would you comfort me? comfort me  
 And if somehow you knew that your love  
 would be untrue Would you lie to me and call  
 me baby?  
 If you had my love And I gave you all my trust  
 Would you comfort me?  
 And if somehow you knew that your love  
 would be untrue Would you lie to me and call  
 me baby?  
 If you had my love and I gave you all my trust  
 Would you comfort me?

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**2000s**

**111. I Wanna Love You Forever** (Jessica  
 Simpson, 2000)

You set my soul at ease  
 Chased darkness out of view  
 Left your desperate spell on me  
 Say you feel it too. I know you do  
 I've got so much more to give  
 This can't die, I yearn to live  
 Pour yourself all over me  
 And I'll cherish every drop here on my knees  
 I wanna love you forever  
 And this is all I'm asking of you 10,000  
 lifetimes together  
 Is that so much for you to do?  
 Cause from the moment that I saw your face  
 And felt the fire in your sweet embrace  
 I swear I knew. I'm gonna love you forever  
 My mind fails to understand  
 What my heart tells me to do  
 And I'd give up all I have just to be with you  
 and that would do  
 I've always been taught to win  
 And I never thought I'd fall  
 Be at the mercy of a man I've never been  
 Now I only want to be right where you are.

I wanna love you forever  
And this is all I'm asking of you  
10, 000 lifetimes together  
Is that so much for you to do?  
Cause from the moment that I saw your face  
And felt the fire in your sweet embrace  
I swear I knew. I'm gonna love you forever  
In my life I've learned that heaven never waits  
no  
Let's take this now before it's gone like  
yesterday  
Cause when I'm with you there's nowhere  
else  
That I would ever wanna be no  
I'm breathing for the next second I can feel  
you  
Loving me... I'm gonna love (I wanna love you  
forever). And this is all I'm asking of you  
10, 000 lifetimes together  
Is that so much for you to do?  
Cause from the moment that I saw your face  
And felt the fire in your sweet embrace  
I swear I knew. I'm gonna love you forever  
Forever oohhh, every day every day

**112. Fallin'** (Alicia Keys, 2001)

I keep on fallin' in and out of love with you  
Sometimes I love ya  
Sometimes you make me blue  
Sometimes I feel good  
At times I feel used  
Lovin' you darlin' makes me so confused  
I keep on fallin' in and out of love with you  
I never loved someone the way that I love you  
Oh, oh, I never felt this way  
How do you give me so much pleasure  
and cause me so much pain?  
Just when I think  
I've taken more than would a fool  
I start fallin' back in love with you  
I keep on fallin' in and out of love with you  
I never loved someone the way that I love you  
Oh, baby I, I, I, I'm fallin' I, I, I, I'm fallin'  
Fall, fall, fall, fall, I keep on fallin'  
In and out of love with you  
I never loved someone  
The way that I love you  
I'm fallin' In and out of love with you  
I never loved someone the way that I love you

I'm fallin' In and out of love with you  
I never loved someone the way that I love you  
What?

**113. We Belong Together** (Mariah Carey, 2005)

I didn't mean it when I said I didn't love you,  
so  
I should have held on tight  
I never shoulda let you go  
I didn't know nothing  
I was stupid, I was foolish I was lying to  
myself  
I could not fathom that I would ever  
Be without your love  
Never imagined I'd be  
Sitting here beside myself  
'Cause I didn't know you  
'Cause I didn't know me  
But I thought I knew everything  
I never felt the feeling that I'm feeling  
Now that I don't hear your voice  
Or have your touch and kiss your lips  
'Cause I don't have a choice  
Oh, what I wouldn't give  
to have you lying by my side?  
Right here, cause baby (We belong together)  
When you left I lost a part of me  
It's still so hard to believe  
Come back baby, please  
'Cause we belong together  
Who else am I gon' lean on  
when times get rough?  
Who's gonna talk to me on the phone  
till the sun comes up?  
Who's gonna take your place?  
There ain't nobody better  
Oh, baby baby, we belong together  
I can't sleep at night when you are on my  
mind  
Bobby Womack's on the radio  
Saying to me "If you think you're lonely now"  
Wait a minute this is too deep (too deep)  
I gotta change the station so I turn the dial  
Trying to catch a break  
And then I hear Babyface  
I only think of you. And it's breaking my heart  
I'm trying to keep it together  
But I'm falling apart

I'm feeling all out of my element  
 I'm throwing things, crying trying to figure out  
 Where the hell I went wrong  
 The pain reflected in this song  
 It ain't even half of what  
 I'm feeling inside I need you  
 Need you back in my life, baby  
 When you left I lost a part of me  
 It's still so hard to believe  
 Come back baby, please  
 'Cause we belong together  
 Who else am I gon' lean on  
 when times get rough?  
 Who's gonna talk to me on the phone  
 till the sun comes up?  
 Who's gonna take your place?  
 There ain't nobody better  
 Oh, baby baby, we belong together, baby  
 When you left I lost a part of me  
 It's still so hard to believe  
 Come back baby, please  
 'Cause we belong together  
 Who am I gonna lean on when times get  
 rough?  
 Who's gonna talk to me till the sun comes up?  
 Who's gonna take your place?  
 There ain't nobody better  
 Oh baby, baby. We belong together

**114. Promiscuous** (Nelly Furtado feat.  
 Timbaland, 2006)

Am I throwing you off? Nope  
 Didn't think so  
 How you doin' young lady?  
 That feelin' that you givin' really drives me  
 crazy  
 You don't have to play about the joke  
 I was at a loss of words first time that we  
 spoke  
 You're looking for a girl that'll treat you right  
 You lookin' for her in the day time with the  
 light  
 You might be the type if I play my cards right  
 I'll find out by the end of the night  
 You expect me to just let you hit it  
 But will you still respect me if you get it?  
 All I can do is try, gimme one chance  
 What's the problem? I don't see no ring on  
 your hand

I be the first to admit it, I'm curious about you,  
 you seem so innocent  
 You wanna get in my world, get lost in it  
 Boy I'm tired of running, lets walk for a minute  
 Promiscuous girl Wherever you are  
 I'm all alone And it's you that I want  
 Promiscuous boy You already know That I'm  
 all yours What you waiting for?  
 Promiscuous girl You're teasing me You know  
 what I want And I got what you need  
 Promiscuous boy Let's get to the point  
 Cause we're on a roll Are you ready?  
 Roses are red Some diamonds are blue  
 Chivalry is dead But you're still kinda cute  
 Hey! I can't keep my mind off you  
 Where you at?, do you mind if I come  
 through?  
 I'm out of this world come with me to my  
 planet  
 Get you on my level  
 do you think that you can handle it?  
 They call me Thomas  
 last name Crown Recognize game  
 I'm a lay mine's down  
 I'm a big girl I can handle myself  
 But if I get lonely I'ma need your help  
 Pay attention to me I don't talk for my health  
 I want you on my team  
 So does everybody else.  
 Baby we can keep it on the low  
 Let your guard down ain't nobody gotta know  
 If you with it girl I know a place we can go  
 What kind of girl do you take me for?  
 Promiscuous girl Wherever you are  
 I'm all alone And it's you that I want  
 Promiscuous boy You already know That I'm  
 all yours What you waiting for?  
 Promiscuous girl You're teasing me You know  
 what I want And I got what you need  
 Promiscuous boy Let's get to the point  
 Cause we're on a roll Are you ready?  
 Don't be mad, don't get mean  
 Don't get mad, don't be mean  
 Hey! Don't be mad, don't get mean  
 Don't get mad, don't be mean  
 Wait! I don't mean no harm I can see you with  
 my t-shirt on  
 I can see you with nothing on  
 feeling on me before you bring that on  
 Bring that on



You know what I mean  
 Girl, I'm a freak you shouldn't say those things  
 I'm only trying to get inside your brain  
 To see if you can work me the way you say  
 It's OK, it's alright I got something that you  
 gonna like  
 Hey is that the truth or are you talking trash  
 Is your game M.V.P. like Steve Nash  
 Promiscuous Girl Wherever you are  
 I'm all alone And it's you that I want  
 Promiscuous Boy I'm calling your name  
 But you're driving me crazy The way you're  
 making me wait  
 Promiscuous Girl You're teasing me  
 You know what I want And I got what you  
 need  
 Promiscuous Boy We're one in the same  
 So we don't gotta play games no more

**115. Back to Black** (Amy Winehouse, 2007)

He left no time to regret  
 Kept his dick wet with his same old safe bet  
 Me and my head high. And my tears dry  
 Get on without my guy  
 You went back to what you knew  
 So far removed from all that we went through  
 And I tread a troubled track  
 My odds are stacked. I'll go back to black  
 We only said goodbye with words  
 I died a hundred times. You go back to her  
 And I go back to. I go back to us  
 I love you much. It's not enough  
 You love blow, and I love puff  
 And life is like a pipe  
 And I'm a tiny penny rolling up the walls inside  
 We only said goodbye with words  
 I died a hundred times. You go back to her  
 And I go back to  
 We only said goodbye with words  
 I died a hundred times  
 You go back to her. And I go back to  
 Black Black Black Black Black Black Black  
 I go back to. I go back to  
 We only said goodbye with words  
 I died a hundred times  
 You go back to her. And I go back to  
 We only said goodbye with words  
 I died a hundred times  
 You go back to her. And I go back to black

**116. Womanizer** (Britney Spears, 2008)

Superstar Where you from, how's it going?  
 I know you Gotta clue, what you're doing?  
 You can play brand new to all the other chicks  
 out here  
 But I know what you are, what you are, baby  
 Look at you Gettin more than just re-up  
 Baby, you Got all the puppets with their  
 strings up  
 Faking like a good one, but I call 'em like I see  
 'em  
 I know what you are, what you are, baby  
 Womanizer, Woman, Womanizer  
 You're a Womanizer, oh Womanizer oh  
 You're a Womanizer, baby You you you are,  
 You you you are Womanizer, Womanizer,  
 Womanizer (Womanizer)  
 Boy, don't try to front I know just what you are  
 Boy, don't try to front I know just what you are  
 You got me goin' You're oh so charmin'  
 But I can do it Womanizer  
 Boy, don't try to front I know just what you are  
 Boy, don't try to front I know just what you are  
 You say I'm crazy I got your crazy  
 You're nothin' but a Womanizer  
 Daddy-O You got the swagger of champion  
 Too bad for you, you just can't find the right  
 companion  
 I guess when you have one too many, makes  
 it hard  
 It could be easy, who you are That's just who  
 you are, baby  
 Lollipop Must mistake me, you're a sucker  
 To think that I Would be a victim not another  
 Say it, play it how you wanna  
 But no way I'm ever gonna fall for you, never  
 you, baby Womanizer, Woman, Womanizer  
 You're a Womanizer, oh Womanizer oh  
 You're a Womanizer, baby You you you are,  
 You you you are Womanizer, Womanizer,  
 Womanizer (Womanizer)  
 Boy, don't try to front I know just what you are  
 Boy, don't try to front I know just what you are  
 You got me goin' You're oh so charmin'  
 But I can do it You Womanizer  
 Boy, don't try to front I know just what you are  
 Boy, don't try to front I know just what you are  
 You say I'm crazy I got your crazy  
 You're nothin' but a Womanizer

Maybe if we both lived in a different world  
(Womanizer, Womanizer, Womanizer,  
Womanizer)  
It would be all good, and maybe I could be  
your girl, but I can't cause we don't  
Womanizer, Woman, Womanizer  
You're a Womanizer, oh Womanizer oh  
You're a Womanizer, baby You you you are,  
you you you are Womanizer, Womanizer,  
Womanizer (Womanizer)  
Boy, don't try to front I know just what you are  
Boy, don't try to front I know just what you are  
You got me goin' You're oh so charmin'  
But I can do it Womanizer  
Boy, don't try to front I know just what you are  
Boy, don't try to front I know just what you are  
You say I'm crazy I got your crazy  
You're nothin' but a Womanizer  
Boy, don't try to front I know just what you are  
Boy, don't try to front I know just what you are  
Womanizer, Woman, Womanizer You're a  
Womanizer  
Oh Womanizer oh You're a Womanizer, baby

**117. I Kissed a Girl** (Katy Perry, 2008)

This was never the way I planned, not my  
intention  
I got so brave, drink in hand, lost my  
discretion  
It's not what I'm used to, just wanna try you on  
I'm curious for you caught my attention  
I kissed a girl and I liked it, the taste of her  
cherry chapstick  
I kissed a girl just to try it, I hope my boyfriend  
don't mind it  
It felt so wrong, it felt so right, don't mean I'm  
in love tonight  
I kissed a girl and I liked it, I liked it  
No, I don't even know your name, it doesn't  
matter  
You're my experimental game, just human  
nature  
It's not what good girls do, not how they  
should behave My head gets so confused,  
hard to obey  
I kissed a girl and I liked it, the taste of her  
cherry chapstick  
I kissed a girl just to try it, I hope my boyfriend  
don't mind it

It felt so wrong, it felt so right, don't mean I'm  
in love tonight  
I kissed a girl and I liked it, I liked it  
Us girls we are so magical, soft skin, red lips,  
so kissable  
Hard to resist, so touchable, too good to deny  
it  
It ain't no big deal, it's innocent  
I kissed a girl and I liked it, the taste of her  
cherry chapstick  
I kissed a girl just to try it, I hope my boyfriend  
don't mind it  
It felt so wrong, it felt so right, don't mean I'm  
in love tonight I kissed a girl and I liked it, I  
liked it

**118. So What** (Pink, 2008)

I guess I just lost my husband, I don't know  
where he went,  
So I'm gonna drink my money, I'm not gonna  
pay his rent nope  
I got a brand new attitude and I'm gonna wear  
it tonight,  
I wanna get in trouble, I wanna start a fight,  
Na na na na na na I wanna start a fight  
Na na na na na na I wanna start a fight  
So, so what I'm still a rock star, I got my rock  
moves, And I don't need you, And guess what,  
I'm having more fun, And now that we're  
done,  
I'm gonna show you tonight, I'm alright, I'm  
just fine, And you're a tool, So, so what,  
I am a rock star, I got my rock moves,  
And I don't want you tonight. (Uh check my  
flow,)  
The waiter just took my table,  
And gave it to Jessica Simps (shit!),  
I guess I'll go sit with drum boy,  
At least he'll know how to hit,  
What if this song's on the radio,  
Then somebody's gonna die,  
I'm gonna get in trouble, My ex will start a  
fight,  
Na na na na na na he's gonna start a fight,  
Na na na na na we're all gonna get in a fight!  
So, so what I'm still a rock star, I got my rock  
moves, And I don't need you, And guess what,  
I'm having more fun, And now that we're  
done,

I'm gonna show you tonight, I'm alright, I'm just fine, And you're a tool, So, so what, I am a rock star, I got my rock moves, And I don't want you tonight. (Uh check my flow,)  
 You weren't there, you never were,  
 You want it all, But that's not fair,  
 I gave you life, I gave my all, you weren't there,  
 u let me fall  
 So, so what I'm still a rock star, I got my rock moves, And I don't need you, And guess what, I'm having more fun, And now that we're done,  
 I'm gonna show you tonight, I'm alright, I'm just fine, And you're a tool, So, so what, I am a rock star, I got my rock moves, And I don't want you tonight. (Uh check my flow)  
 No, no, no, no I don't want you tonight,  
 You weren't there,  
 I'm gonna show you tonight, I'm alright, I'm just fine, And you're a tool, So, so what, I am a rock star, I got my rock moves, And I don't want you tonight! Badadadadada

**119. Single Ladies** (Beyoncé, 2009)

All the single ladies All the single ladies  
 All the single ladies All the single ladies  
 All the single ladies All the single ladies  
 All the single ladies Now put your hands up  
 Up in the club, we just broke up  
 I'm doing my own little thing  
 you Decided to dip but now you wanna trip  
 you  
 Cuz another brother noticed me  
 I'm up on him, he up on me don't pay him any attention  
 cuz i cried my tears, GAVE three good years  
 Ya can't be mad at me  
 Cuz if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it  
 Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 wo oh ooh oh oh ooh oh oh ooh oh oh oh  
 if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it

Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 I got gloss on my lips, a man on my hips  
 hold me tighter than my Dereon jeans  
 acting up, drink in my cup I couldn't care less  
 what you think  
 I need no permission, did I mention  
 Don't pay him any attention  
 Cuz you had your turn But now you gonna  
 Learn What it really feels like to miss me  
 Cuz if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it  
 Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 wo oh ooh oh oh ooh oh oh ooh oh oh oh  
 if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it  
 Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 woohooohohohohoh  
 Don't treat me to the things of this world  
 I'm not that kind of girl  
 Your love is what I prefer, what I deserve  
 Is a man that makes me, then takes me  
 And delivers me to a destiny, to infinity and beyond  
 Pull me into your arms Say I'm the one you WANT  
 If you don't, you'll be alone  
 And like a ghost I'll be gone  
 All the single ladies All the single ladies  
 All the single ladies All the single ladies  
 All the single ladies All the single ladies  
 All the single ladies Now put your hands up  
 woo oh ooh oh oh ooh oh oh ooh oh oh oh  
 Cuz if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it  
 Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 woo ooh  
 Cuz if you liked it then you should have put a ring on it  
 If you liked it then you shoulda put a ring on it  
 Don't be mad once you see that he want it  
 If you liked it then you shoulda put a ring on it  
 woo ooh

**120. Poker Face** (Lady Gaga, 2009)

I wanna hold 'em like they do in Texas plays  
 Fold 'em, let 'em, hit me, raise it baby stay  
 with me (I love it)  
 Love Game intuition play the cards with  
 spades to start  
 And after he's been hooked I'll play the one  
 that's on his heart  
 Oh, oh I'll get him hot, show him what I've got  
 Oh, oh, I'll get him hot, show him what I've got  
 Can't read my, Can't read my,  
 No he can't read my poker face  
 (She's got me like nobody)  
 Can't read my Can't read my  
 No he can't read my poker face  
 (She is gonna let nobody)  
 Poker face, pppoker face  
 (Muhmuh) poker face, poker face  
 I wanna roll with him a hard pair we will be  
 A little gambling is fun when you're with me  
 (I love it)  
 Russian Roulette is not the same without a  
 gun  
 And baby when it's love, if it's not rough it isn't  
 fun, fun  
 Oh, oh, I'll get him hot, show him what I've got  
 Oh, oh, I'll get him hot, show him what I've got  
 Can't read my, Can't read my,  
 No he can't read my poker face  
 (She's got me like nobody)  
 Can't read my Can't read my  
 No he can't read my poker face  
 (She is gonna let nobody)  
 poker face, poker face  
 (Muh muh) poker face, poker face  
 I won't tell you that I love you Kiss or hug you  
 'Cause I'm bluffing with my muffin  
 I'm not lying I'm just stunning with my love  
 glue gunnin'  
 Just like a chick in the casino  
 Take your bank before I pay you out  
 I promise this, promise this  
 Check this hand cause I'm marvelous  
 Can't read my, Can't read my,  
 No he can't read my poker face  
 (She's got me like nobody)  
 Can't read my Can't read my  
 No he can't read my poker face  
 (She is gonna let nobody)

Can't read my, Can't read my,  
 No he can't read my poker face  
 (She's got me like nobody)  
 Can't read my Can't read my  
 No he can't read my poker face  
 (She is gonna let nobody)  
 poker face, poker face  
 (Muhmuh) poker face, poker face mmm  
 poker face, poker face  
 (Muhmuh) poker face, poker face, mmma

## APPENDIX B [Corpus of Spanish songs, 1950-2009]

### MALE SONGS

#### 1950s

##### **1. Amor ya no me quieras tanto** (Antonio Machín, 1950)

Yo siento en el alma, tener que decirte  
que mi amor se extingue como una pavesa  
y poquito a poco se queda sin luz  
yo sé que te mueres, cual pálido lirio  
y sé que me quieres que soy tu delirio  
y que en esta vida he sido tu cruz  
Ay amor, ya no me quieras tanto  
ay amor, no sufras más por mí  
si no más, puedo causarte llanto  
ay amor, olvídate de mí  
Me da pena que sigas sufriendo  
tu amor desesperado  
yo quisiera que tú te encontraras  
de nuevo otro querer  
otro ser que te brinde la dicha  
que yo no te he brindado  
y poder alejarme de ti  
para nunca más volver  
Ay amor, ya no me quieras tanto  
ay amor, no sufras más por mí  
si no más, puedo causarte llanto  
ay amor, olvídate de mí  
Ay amor, ya no me quieras tanto  
ay amor, olvídate de mí

##### **2. Quiéreme mucho** (Los Panchos 1952)

Quiéreme mucho, dulce amor mío  
que amante siempre te adoraré  
Yo con tus besos y tus caricias  
mis sufrimientos acallaré.  
Cuando se quiere de veras  
como te quiero yo a ti  
es imposible mi cielo tan separados vivir.  
Cuando se quiere de veras  
como te quiero yo a ti es imposible mi cielo  
tan separados vivir... tan separados vivir.  
Cuando se quiere de veras  
como te quiero yo a ti es imposible mi cielo

tan separados vivir... tan separados vivir.

##### **3. Piel Canela** (Lorenzo González y su orquesta, 1953)

Que se quede el infinito sin estrellas  
O que pierda el ancho mar su inmensidad  
Pero el negro de tus ojos que no muera  
Y el canela de su piel se quede igual  
Si perdiera el arco iris su belleza  
Y las flores su perfume y su color  
No sería tan inmensa mi tristeza  
Como aquello de quedarme sin tu amor  
Me gustas tú y tú y tú y solamente tú y tú y tú  
Me gustas tú y tú y tú y solamente tú  
Ojos negros, piel canela, que me llegan a  
desesperar  
Me gustas tú y tú y tú y solamente tú y tú y tú  
Me gustas tú y tú y tú y solamente tú  
Me gustas tú y tú y tú y solamente tú y tú y tú  
Me gustas tú y tú y tú y solamente tú  
Ojos negros, piel canela, que me llegan a  
desesperar  
Me gustas tú y tú y tú y solamente tú y tú y tú  
Me gustas tú y tú y tú y solamente tú

##### **4. A escondidas** (Jorge Sepúlveda, 1954)

Ni tus padres ni los míos  
Quieren nuestras relaciones,  
Dicen que son amoríos, ¡ay!, sin frío ni calor.  
Qué saben lo que es cariño, Ni el estar  
enamorado.  
Que saben lo que sentimos, Ni lo que es un  
gran amor  
A escondidas he de verte, Y he de hablarte a  
escondidas,  
A escondidas suspirarte, Y estrecharte a  
escondidas,  
En las sombras de la noche Nuestras almas  
juntas van  
Prisioneras de un cariño Que nos lo quieren  
robar.  
A escondidas y en voz baja Yo te digo que te  
quiero. Como si fuera un pecado  
Tengo que llevar oculto y a escondidas  
nuestro amor  
En las sombras de la noche Nuestras almas  
juntas van  
Prisioneras de un cariño Que nos lo quieren

robar.

A escondidas y en voz baja Yo te digo que te quiero. Como si fuera un pecado  
Tengo que llevar oculto y a escondidas  
nuestro amor

**5. Violetas imperiales** (Luis Mariano, 1955)

Sabes que ya no habrá primavera  
si tú no estás aquí violetera  
la primavera ha venido yo sé porque ha sido  
entre las flores que ofreces es como una flor.  
Piensa que en esta corte francesa  
eres más que gitana princesa  
Violeta de España, tú en tierra extraña  
vives para el recuerdo de aquel amor.  
Yo tuve un ruseñor que llego a suspirar:  
¿para qué quiero amor si nadie me va amar?  
ramito de violetas que luzca en el ojal  
me siento emperador...de violeta imperial.  
Era un cielo de primavera cuando me dijo la  
violetera  
cómpreme usted mis violetas que son las  
primeras  
van a traerle la suerte, su suerte es mi flor.  
Vuelve a tu rincón de la Alhambra  
donde copia la luna tus zambras  
Violeta de España, tú en tierra extraña.  
Vives dando sentido a mi amor...amor

**6. Canastos** (Luis Mariano & Gloria Lasso, 1958)

Con el amor no se juega, ¡ay, canastos! que es peor  
señorita, hace mucho que la espero  
soportando el aguacero por decirle que la quiero  
aunque usted no lo permita. ¡Canastos!  
¿qué me responde usted?  
caballero, nunca he estado enamorada  
déjeme una temporada porque no me fío nada  
de un cariño pasajero. ¡Canastos!  
¡váyase, por favor! la, la, la...  
con el amor no se juega, ¡ay, canastos! que es peor,  
señorita, yo le ofrezco la fortuna  
las estrellas una a una con el sol y con la luna  
y el amor que aquí palpita. ¡Canastos!

ya ve que soy formal. ¡ay, muchachito!, no me importa la riqueza  
ni he perdido la cabeza si le digo con franqueza  
que un marido necesito. ¡Canastos!  
casarse es lo mejor. la, la, la...  
con el amor no se juega,  
¡ay, canastos! que es peor.  
Linda mía, cuando quiera estoy dispuesto  
para hacer el presupuesto de lo caro  
que se ha puesto pasar por la vicaría.  
¡Canastos! por algo somos dos.  
con el amor no se juega,  
¡ay, canastos! que es peor,  
porque el amor, cuando llega, es, ¡canastos!,  
lo mejor.  
con el amor no se juega,  
¡ay, canastos! que es peor,  
porque el amor, cuando llega, es, ¡canastos!,  
lo mejor. la, la, la...  
porque el amor, cuando llega, es, ¡canastos!,  
lo mejor.

**7. El reloj** (Lucho Gatica, 1958)

Reloj no marques las horas porque voy a enloquecer  
ella se irá para siempre cuando amanezca otra vez  
Nomás nos queda esta noche para vivir nuestro amor  
y tu tic-tac me recuerda mi irremediable dolor  
Reloj detén tu camino porque mi vida se apaga  
ella es la estrella que alumbra mi ser  
yo sin su amor no soy nada  
Detén el tiempo en tus manos  
haz esta noche perpetua  
para que nunca se vaya de mí para que nunca amanezca.  
Reloj detén tu camino porque mi vida se apaga  
ella es la estrella que alumbra mi ser  
yo sin su amor no soy nada  
Detén el tiempo en tus manos  
haz esta noche perpetua  
para que nunca se vaya de mí para que nunca amanezca. Reloj no marques las horas...

**8. Recordándote** (Dúo Dinámico, 1959)

Yo sé que tú quisieras, como si fuera ayer,  
poder tener contigo de nuevo mi querer.  
Las horas y los días conmigo pasarán,  
así el cariño mismo mucho amor nos dará.  
Es el recuerdo de nuestro gran amor.  
Es el delirio que no puedo olvidar.  
Yo sé que tú quisieras mis labios apretar,  
así muy juntos siempre hasta la eternidad.  
Es el recuerdo de nuestro gran amor.  
Es el delirio que no puedo olvidar.  
Yo sé que tú quisieras mis labios apretar,  
así muy juntos siempre hasta la eternidad,  
hasta la eternidad, hasta la eternidad.

**9. Quisiera ser** (Mario Clavell, 1959)

Quisiera ser el primer motivo de tu vivir  
y estar en ti de la misma forma que estas en  
mí  
representar en tu vida el sol, la emoción, la fe  
esa ilusión de amor que se siente una sola  
vez.  
Quisiera ser como la canción que te guste  
más  
y así poder estar en tus labios y en tu soñar  
tu humilde sombra y el libro aquel  
que te acompaña desde tu niñez  
eso y mil cosas tuyas mi vida quisiera ser.  
tu humilde sombra y el libro aquel  
que te acompaña desde tu niñez  
eso y mil cosas tuyas mi vida quisiera ser.  
Quisiera ser, estar en ti, quisiera ser, quisiera  
ser

**10. Ay cosita linda** (Nat King Cole, 1959)

Anoche, anoche soñé contigo,  
soñé una cosa bonita qué cosa maravillosa  
ay cosita linda, ay mamá  
soñaba, soñaba que me querías,  
soñaba que me besabas y que tus pasos  
dormí  
ay cosita linda mamá, chiquita qué lindo tu  
cuerpecito  
bailando este menedito yo sé que tú me dirás  
Ay merecumbé pa' bailar  
Anoche, anoche soñé contigo,  
soñé una cosa bonita que cosa maravillosa

ay cosita linda, ay mamá  
soñaba, soñaba que me querías,  
soñaba que me besabas y que en tus pasos  
dormí  
ay cosita linda, chiquita qué lindo tu  
cuerpecito  
bailando este menedito yo sé que tú me dirás  
Ay merecumbé pa' bailar  
ay cosita linda, ay mamá  
Ay merecumbé pa' bailar  
ay cosita linda, ay mamá, lalalala  
ay cosita linda, ay mama

\*\*\*\*\*

**1960s**

**11. 15 años tiene mi amor** (Dúo dinámico, 1961)

15 años tiene mi amor Le gusta tanto bailar el  
rock  
Es una chiquilla tan divina y colosal  
Tiene una mirada que nadie puede aguantar  
Esa chica no tiene igual  
Y cuando baila, es sensacional  
Si le doy mi mano ella la acariciará  
Si le doy un beso ya sabré lo que es soñar  
Un ángel es mi amor Sus cabellos rubios son  
Bonita y caprichosa de un jardín la mejor rosa  
Pero cuando más me gusta es bailando este  
rock  
15 años tiene mi amor Dulce, tierna como una  
flor  
Cuando el sol se pone es la estrella que da  
luz  
Quiero repetirte que no hay nadie como tú  
Un ángel es mi amor Sus cabellos rubios son  
Bonita y caprichosa de un jardín la mejor rosa  
Pero cuando más me gusta es bailando este  
rock  
15 años tiene mi amor Dulce, tierna como una  
flor  
Cuando el sol se pone es la estrella que da  
luz  
Quiero repetirte que no hay nadie como tú  
15 años tiene mi amor. 15 años tiene mi amor

**12. Ojos grises** (José Guardiola, 1962)

Mi calle cruzas al pasar y yo te espero

tus ojos quiero contemplar tú no lo ves  
jamás podrás adivinar que yo te quiero  
y demostrarlo no podrá mi timidez  
Tus ojos grises cuando me miro en tus ojos  
late así mi corazón tiqui tac, tac, tac  
porque a ti te quiero yo tiqui tac, tac, tac  
por tus ojos grises mi corazón anhelante  
por su fuerte palpar tiqui tac, tac, tac  
hacia ti quiere volar tiqui tac, tac, tac  
Más llegas tú altiva y sin mirar  
pasando indiferente sin comprender te vas  
mientras de mí ríe la gente  
tus ojos grises se alejan  
y entre burlas quedo yo tralaralalá  
con mi loco corazón tralaralalá y sin tu amor  
Más llegas tú altiva y sin mirar  
pasando indiferente sin comprender te vas  
mientras de mí ríe la gente  
tus ojos grises se alejan  
y entre burlas quedo yo tralaralalá  
con mi loco corazón tralaralalá y sin tu amor.

**13. Muñequita** (Enrique Guzmán, 1963)

Muñequita, muñequita yo te quiero de verdad  
muñequita, muñequita te lo pido, vuelve a mí.  
cuántas veces he querido que estés tú  
porque nunca he tenido a nadie más?  
me pongo yo a pensar que yo ya sin tu amor  
no vale la pena morir por ti  
muñequita, muñequita yo te quise de verdad  
muñequita, muñequita fue mi vida una  
ilusión...  
cuántas veces he querido que estés tú  
porque nunca he tenido a nadie más?  
me pongo yo a pensar que yo ya sin tu amor  
no vale la pena morir por ti  
muñequita, muñequita yo te quise de verdad  
muñequita, muñequita fue mi vida una  
ilusión...  
muñequita, muñequita yo te quise de verdad  
muñequita, mi muñequita  
fue mi vida una ilusión

**14. Venecia sin ti** (Charles Aznavour, 1965)

Qué profunda emoción recordar el ayer  
cuando todo en Venecia me hablaba de amor  
ante mi soledad en el atardecer  
tu lejano recuerdo me viene a buscar

qué callada quietud qué tristeza sin fin  
qué distinta Venecia si me faltas tú  
una góndola va cobijando un amor  
el que yo te entregué dime tú dónde está.  
Qué tristeza hay en ti no pareces igual  
eres otra Venecia más fría y más gris  
el sereno canal de romántica luz  
ya no tiene el encanto que hacía soñar.  
qué callada quietud qué tristeza sin fin  
qué distinta Venecia si me faltas tú  
ni la luna al pasar tiene el mismo fulgor  
qué triste y sola está Venecia sin tu amor  
cómo sufro al pensar, que en Venecia murió  
el amor que jurabas eterno guardar  
sólo queda un adiós que no puedo olvidar  
hoy Venecia sin ti qué triste y sola está

**15. Yo soy aquel** (Raphael, 1966)

Yo soy aquel que cada noche te persigue  
yo soy aquel que por quererte ya no vive  
el que te espera, el que te sueña  
el que quisiera ser dueño de tu amor, de tu amor  
Yo soy aquel, que por tenerte da la vida  
yo soy aquel, que estando lejos no te olvida  
el que te espera, el que te sueña  
aquel que reza cada noche por tu amor  
Y estoy aquí aquí, para quererte  
estoy aquí aquí, para adorarte  
yo estoy aquí aquí, para decirte  
que como yo, nadie te amó  
Yo soy aquel, que por tenerte da la vida  
yo soy aquel, que estando lejos no te olvida  
el que te espera, el que te sueña  
aquel que reza cada noche por tu amor  
Y estoy aquí aquí, para quererte  
estoy aquí aquí, para adorarte  
yo estoy aquí aquí, para decirte:  
amooooooooor, amooooooooor, amooooooooor!.

**16. Mis manos en tu cintura** (Adamo, 1966)

No has de sufrir si escuchas de mis 15 años  
el cantar  
Y ausente estés de las cosas que  
mi adolescencia fue a soñar  
Capricho fue que sin querer  
ya preparaba este amor  
Por eso así yo te lo cuento



y te lo canto a media voz  
 Por eso así yo te lo cuento  
 y te lo canto a media voz  
 Y mis manos en tu cintura pero mírame con  
 dulzor  
 porque tendrás la aventura de ser tú mi mejor  
 canción  
 En chicas que yo conocí ya un algo tuyo yo  
 busqué  
 Y cuando al fin yo te hallé  
 en tu besar ya pude comprender  
 que eras tú la fábula que iluminaba mi soñar  
 Mas este amor es una pena  
 que siendo hermoso tenga un final  
 Mas este amor es una pena  
 que siendo hermoso tenga un final  
 Y mis manos en tu cintura  
 pero mírame con dulzor  
 porque tendrás la aventura de ser tú mi mejor  
 canción  
 Y mis manos en tu cintura  
 pero mírame con dulzor  
 porque tendrás la aventura de ser tú mi mejor  
 canción, lalalala

**17. Los chicos con las chicas** (Los Bravos, 1967)

Los chicos con las chicas tienen que estar  
 las chicas con los chicos han de vivir  
 y estando todos juntos deben cantar.  
 Los viejos pararán, me imitarán a mí  
 se modernizarán, les costará reír.  
 La edad de piedra ya pasó, al menos por  
 aquí,  
 y yo contigo tengo que vivir, quiero ser feliz.  
 Ven, ven a vivir, ven. Ven a vivir, ven, ven a  
 vivir, así seremos muy felices.  
 Ven, ven a vivir, ven, ven a vivir, ven y yo te  
 haré feliz.  
 Las cosas han cambiado yo soy feliz  
 los chicos con las chicas pueden vivir.  
 Por fin hemos ganado hay que reír.  
 No nos impedirán que al anochecer  
 podamos pasear, bailar y hasta correr.  
 La gente no nos mirarán no hay nada que  
 esconder y hasta los viejos van a comprender  
 que tú has de vivir  
 Ven a vivir, ven. Ven a vivir, ven, ven a vivir,  
 y así seremos muy felices.

Ven, ven a vivir, ven, ven a vivir, ven y yo te  
 haré feliz.

Los chicos con las chicas tienen que estar  
 las chicas con los chicos han de vivir  
 y estando todos juntos deben cantar.

**18. La caza** (Juan & Junior, 1967)

La la ra lá... La la ra lá  
 Yo sé que me quieres cazar, La ra la la lá la  
 Pero no me dejo atrapar, me gusta hacerme  
 de rogar.  
 Te quiero... Yo te quiero. Eso... Yo te quiero.  
 Quiero... Ver que luchas por mi amor.  
 Yo sé que me vas a cazar... La ra la la la...  
 De tu red, no puedo escapar, pues en el  
 fondo quiero estar. La la ra... La la lá...  
 Yo sé que me quieres cazar... La ra la la la  
 Pero no me dejo atrapar, me gusta hacerme  
 de rogar.  
 Te quiero... Yo te quiero. eso... Yo te quiero.  
 quiero... Ver que luchas por mi amor.

**19. Tengo tu amor** (Fórmula V, 1969)

El amor que yo soñé jamás lo pude conseguir.  
 No pensé que en realidad pudiera sucederme  
 a mí.  
 Sé muy bien que todo amor significa  
 esclavitud  
 perderé mi libertad por ganar tu juventud.  
 Yo prefiero ser esclavo estando enamorado  
 a ser libre como el viento y vivir sin tu amor...  
 Tengo tu amor, ¿para qué quiero más?,  
 me conformo con ser feliz, ¿qué más puedo  
 pedir?  
 Tengo tu amor, ¿para qué quiero más?,  
 me conformo con ser feliz, con saber que tu  
 vives para mí.  
 El amor que yo soñé jamás lo pude conseguir.  
 No pensé que en realidad pudiera sucederme  
 a mí.  
 El dinero no me importa; tengo tu cariño,  
 y podré decir a todos que ya tengo tu amor...  
 Tengo tu amor, ¿para qué quiero más?,  
 me conformo con ser feliz, ¿qué más puedo  
 pedir?  
 Tengo tu amor, ¿para qué quiero más?,  
 me conformo con ser feliz,  
 con saber que tú vives para...

Tengo tu amor, ¿para qué quiero más?,  
me conformo con ser feliz,  
¿qué más puedo pedir?

**20. El río** (Miguel Ríos, 1969)

Yo recuerdo aquel día que nos fuimos a  
bañar,  
aquel agua tan fría y tu forma de nadar,  
en el río aquel tú y yo y el amor que nació de  
los dos.  
Yo secaba tus manos tú mirabas una flor,  
nuestros cuerpos mojados bajo los rayos del  
sol,  
en el río aquel tú y yo y el amor que nació de  
los dos.  
Allí nada ha cambiado nuestro río sigue igual,  
con sus aguas tan claras que se pierden en el  
mar,  
en el río aquel tú y yo y el amor que nació de  
los dos...  
Nuestro amor en el río tú también me querías  
Lalalaralalala

\*\*\*\*\*

**1970s**

**21. Te quiero te quiero** (Nino Bravo, 1970)

De por qué te estoy queriendo no me pidas la  
razón  
Pues yo mismo no me entiendo con mi propio  
corazón  
Al llegar la madrugada, mi canción  
desesperada  
Te dará la explicación.  
Te quiero vida mía, te quiero noche y día  
No he querido nunca así  
Te quiero con ternura, con miedo, con locura  
Solo vivo para ti.  
Yo te seré siempre fiel pues para mí quiero en  
flor  
Ese clavel de tu piel y de tu amor.  
Mi voz igual que un niño te pide con cariño  
Ven a mi abrázame Porque te quiero  
Te quiero, te quiero Te quiero, te quiero, te  
quiero  
Y hasta el fin te querré  
Te quiero con ternura, con miedo, con locura  
Solo vivo para ti.

Yo te seré siempre fiel pues para mí quiero en  
flor  
Ese clavel de tu piel y de tu amor.  
Mi voz igual que un niño te pide con cariño  
Ven a mi abrázame Porque te quiero  
Te quiero, te quiero Te quiero, te quiero, te  
quiero  
Y hasta el fin te querré  
Lalalalalalalalaa Y hasta el fin te querré.

**22. Algo de mí** (Camilo Sesto, 1972)

Un adiós sin razones, unos años sin valor...  
Me acostumbré a tus besos y a tu piel color  
de miel  
A la espiga de tu cuerpo a tu risa y a tu ser  
Mi voz se quiebra cuando te llamo y tú  
nombre se vuelve hiedra que me abraza y  
entre sus ramas ella esconde mi tristeza  
Algo de mí, algo de mí, algo de mí se va  
muriendo  
Quiero vivir, quiero vivir Saber por qué te vas  
amor  
Te vas amor pero te quedas Porque formas  
parte de mí y en mi casa y en mi alma hay un  
sitio para ti  
Sé que mañana al despertarme  
No hallaré a quien hallaba y en su sitio habrá  
un vacío grande y mudo como el alma  
Algo de mí, algo de mí, algo de mí se va  
muriendo  
Quiero vivir, quiero vivir saber por qué te vas  
amor  
Te vas amor pero te quedas porque formas  
parte de mí y en mi casa y en mi alma hay un  
sitio para ti  
Algo de mí, algo de mí, algo de mí se va  
muriendo  
Quiero vivir, quiero vivir saber por qué te vas  
amor  
Algo de mí, algo de mí, algo de mí se va  
muriendo...

**23. La estrella de David** (Juan Bau, 1974)

Sé que para nuestro amor llego el final  
ya de nada valen las palabras  
tienes que partir muy lejos de mí de regreso  
a tu país  
aunque mi destino fue encontrar tu amor

en tus ojos brilla la nostalgia  
de otro despertar de otro renacer  
bajo el cielo de Israel lalala  
se alejó de mí en un atardecer con un beso a  
flor de piel y al decir adiós poco antes de  
partir  
me entregó su estrella de David  
para no olvidar su forma de mirar  
viviré cerca del mar para no olvidar sus  
noches junto a mí llevaré su estrella de David  
aunque mi destino fue encontrar tu amor  
en tus ojos brilla la nostalgia  
de otro despertar de otro renacer bajo el cielo  
de Israel lalalala  
Se alejó de mí en un atardecer con un beso a  
flor de piel y al decir adiós poco antes de  
partir  
me entregó su estrella de David  
para no olvidar su forma de mirar  
viviré cerca del mar para no olvidar sus  
noches junto a mí, llevaré su estrella de David  
Se alejó de mí en un atardecer con un beso a  
flor de piel y al decir adiós poco antes de  
partir

**24. Por el amor de una mujer** (Danny  
Daniel, 1974)

Por el amor de una mujer jugué con fuego sin  
saber  
Que era yo quien me quemaba,  
Bebí en las fuentes del placer  
Hasta llegar a comprender  
Que no era a mí a quien amaba,  
Por el amor de una mujer He dado todo  
cuanto fui  
Lo más hermoso de mi vida  
Mas ese tiempo que perdí ha de servirme  
alguna vez  
Cuando se cure bien mi herida,  
Todo me parece como un sueño todavía  
Pero sé que al fin podré olvidar un día  
Hoy me siento triste pero pronto cantaré  
Y prometo no acordarme nunca del ayer,  
Por el amor de una mujer  
Llegue a llorar y a enloquecer  
Mientras que ella se reía  
Rompí en pedazos un cristal  
Dejé mis venas sangrar, Pues no sabía lo  
que hacía,

Por el amor de una mujer He dado todo  
cuanto fui  
Lo más hermoso de mi vida Mas ese tiempo  
que perdí  
Ha de servirme alguna vez  
Cuando se cure bien mi herida  
Todo me parece como un sueño todavía  
Pero sé que al fin podré olvidar un día  
Hoy me siento triste pero pronto cantaré  
Y prometo no acordarme nunca del ayer,  
Por el amor de una mujer Llegué a llorar y a  
enloquecer, Mientras que ella se reía  
Rompí en pedazos un cristal Dejé mis venas  
sangrar Pues no sabía no sabía lo que  
hacía,  
Por el amor de una mujer He dado todo  
cuanto fui  
Lo más hermoso de mi vida  
Mas ese tiempo que perdí ha de servirme  
alguna vez  
Cuando se cure bien mi herida

**25. Hoy tengo ganas de ti** (Miguel Gallardo,  
1976)

Fuiste ave de paso y no sé por qué razón  
me fui acostumbrando cada día más a ti  
Los dos inventamos la aventura del amor  
llenaste mi vida, y después te vi partir  
sin decirme adiós yo te vi partir  
Quiero en tus manos abiertas buscar mi  
camino  
y que te sientas mujer solamente conmigo  
hoy tengo ganas de ti, hoy tengo ganas de ti.  
Quiero apagar en tus labios la sed de mi alma  
y descubrir el amor juntos cada mañana  
hoy tengo ganas de ti, hoy tengo ganas de ti.  
No hay nada más triste que el silencio y el  
dolor  
nada más amargo que saber que te perdí  
Hoy busco en la noche el sonido de tu voz  
y donde te escondes para llenarme de ti  
llenarme de ti, llenarme de ti  
Quiero en tus manos abiertas buscar mi  
camino  
y que te sientas mujer solamente conmigo  
hoy tengo ganas de ti, hoy tengo ganas de ti.  
Quiero apagar en tus labios la sed de mi alma  
y descubrir el amor juntos cada mañana  
hoy tengo ganas de ti, hoy tengo ganas de ti

hoy tengo ganas de ti, hoy tengo ganas de ti  
Quiero en tus manos abiertas buscar mi camino  
y que te sientas mujer solamente conmigo  
hoy tengo ganas de ti, hoy tengo ganas de ti.

**26. Para que no me olvides** (Lorenzo Santamaría, 1976)

Para que no me olvides y me recuerdes  
cuando esté lejos  
han sido mis caricias nuestros abrazos  
nuestros besos para que no me olvides  
y esté presente en todos tus sueños  
te he dado mi cariño que es lo más caro y  
mejor que tengo  
Para que no me olvides ni siquiera un  
momento  
y sigamos unidos los dos gracias a los  
recuerdos  
para que no me olvides ni siquiera un  
momento  
y sigamos unidos los dos para que no me  
olvides  
Para que no me olvides y me dediques un  
pensamiento  
te llegarán mis cartas que cada día dirán te  
quiero  
para que no me olvides y nuestro amor llegue  
a ser eterno romperé las distancias y  
detendré para siempre el tiempo  
Para que no me olvides ni siquiera un  
momento  
y sigamos unidos los dos gracias a los  
recuerdos  
para que no me olvides ni siquiera un  
momento  
y sigamos unidos los dos para que no me  
olvides  
Para que no me olvides ni siquiera un  
momento y sigamos unidos los dos...

**27. Gavilán o paloma** (Pablo Abaira, 1977)

No dejabas de mirar estabas sola  
completamente bella y sensual,  
algo me arrastró hacia ti como una ola  
y fui y te dije hola, qué tal  
Esa noche entre tus brazos caí en la trampa  
cazaste al aprendiz de seductor

y me diste de comer sobre tu palma  
haciéndome tu humilde servidor.  
Amiga, hay que ver cómo es el amor  
que vuelve a quien lo toma gavilán o paloma.  
Pobre tonto ingenuo charlatán,  
que fui paloma por querer ser gavilán.  
Amiga, hay que ver cómo es el amor  
que vuelve a quien lo toma gavilán o paloma.  
Yo bajé la cremallera de tu vestido  
y tú no me dejaste hablar,  
Solamente suspirabas "te necesito",  
abrázame más fuerte, más...  
al mirarte me sentí desengañado sólo me dio  
frío tu calor, lentamente te solté de entre mis  
brazos y dije estate quieta por favor.  
Amiga, hay que ver cómo es el amor  
que vuelve a quien lo toma gavilán o paloma.  
Pobre tonto ingenuo charlatán,  
que fui paloma por querer ser gavilán  
Amiga, hay que ver cómo es el amor  
que vuelve a quien lo toma gavilán o paloma.  
Pobre tonto ingenuo charlatán,  
que fui paloma por querer ser gavilán  
Amiga, hay que ver cómo es el amor  
que vuelve a quien lo toma gavilán o paloma.  
Pobre tonto ingenuo charlatán...

**28. Linda** (Miguel Bosé, 1977)

Linda, agua de la fuente Linda, dulce e  
inocente  
Ahora que te abrazo pienso en otra  
Linda, corazón de seda Linda, antes que  
suceda  
Antes de tenerme dentro escucha;  
Linda, te voy a ser sincero  
No estoy pensando en ti  
Y no, no quiero lastimarte  
Robarte tu primera vez Pensando en otra  
Linda, abrázame con fuerza  
Y ayúdame a olvidarla  
Sí, no quiero ver en ti  
La sombra de otra, las manos de otra  
Los besos de otra  
Linda, beso de aire puro  
Linda, quiero estar seguro  
Antes que se junten nuestros cuerpos  
Linda, haz de modo que te sienta  
Que el amanecer sorprenda mi silencio sobre  
ti

Dime, ¿qué pudo tener ella?  
Que hoy no tengas tú.  
Hoy... que no sé lo que soy  
Si soy un sueño O un mar de dudas  
Que quiere amarte Linda, beso de aire puro  
Linda, quiero estar seguro  
Antes que se junten nuestros cuerpos  
Linda, haz de modo que te sienta  
Que el amanecer sorprenda mi silencio sobre ti  
Linda, beso de aire puro  
Linda, quiero estar seguro  
Antes que se junten nuestros cuerpos  
Linda, haz de modo que te sienta  
Que el amanecer sorprenda mi silencio sobre

**29. Vete** (Los Amaya, 1978)

El amor es algo bello que estropeas sin darte cuenta, mujer  
Sabes que te di mi vida te di mis besos y ahora te alejas otra vez  
¿Qué es lo que quieres de mí?  
¿Qué es lo que quieres que yo haga más por ti?  
Todo el amor que yo tenía te lo di  
¿Qué quieres de mí?, ¿qué quieres de mí?  
Vete, me has hecho daño Vete, estás vacía  
Vete, lejos de aquí Vete, no quiero verte  
Vete, con tus mentiras Vete, lejos de aquí  
Lalala lala nananana  
Yo recuerdo aquellos días en que tú por mí vivías, mujer destruiste ese amor que te di con ilusión Mujer  
yo confiaba en ti, yo que pensaba que era todo para ti  
Y ahora te alejas sin decirme ni un adiós  
¿Qué quieres de mí? ¿qué quieres de mí?  
Vete, me has hecho daño Vete, estás vacía  
Vete, lejos de aquí Vete, no quiero verte  
Vete, con tus mentiras Vete, lejos de aquí  
Vete, me has hecho daño Vete, estás vacía  
Vete...

**30. Gloria** (Umberto Tozzi, 1979)

Gloria, faltas en el aire falta tu presencia,  
cálida inocencia faltas en mi boca que sin querer te nombra  
y escribiré mi historia con la palabra Gloria

porque aquí a tu lado la mañana se ilumina la verdad y la mentira se llaman Gloria  
Gloria, faltas en el aire faltas en el cielo,  
quémame en tu fuego fúndeme en la nieve  
que congela mi pecho te espero Gloria  
Gloria, Campo de sonrisas agua en el desierto,  
corazón abierto aventura de mi mente de mi mesa y de mi lecho del jardín de mi presente  
te espero Gloria  
Gloria, por quien espera el día y mientras todos duermen, con la memoria inventa  
aroma entre los árboles, en una tierra mágica por quien respira niebla, Por quien respira  
rabia por mí que sin sus besos,  
te desnudas provocando y hago sombras en el techo, pensando en Gloria  
Gloria, Faltas en el aire faltas en el cielo,  
quémame en tu fuego fúndeme en la nieve  
que congela mi pecho te espero Gloria  
Gloria, (Gloria) campo de sonrisas (Gloria)  
agua en el desierto (Gloria) corazón abierto  
aventura de mi mente de mi mesa  
y de mi lecho del jardín de mi presente te espero Gloria

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**1980s**

**31. Hey!** (Julio Iglesias, 1980)

Hey! no vayas presumiendo por ahí  
diciendo que no puedo estar sin ti, ¿tú qué sabes de mí?  
Hey! ya sé que a ti te gusta presumir  
decir a los amigos que sin ti ya no puedo vivir.  
Hey! no creas que te haces un favor  
cuando hablas a la gente de mi amor y te burlas de mí.  
Hey! que hay veces que es mejor querer así  
que ser querido y no poder sentir lo que siento por ti.  
Ya ves tú nunca me has querido ya lo ves  
que nunca he sido tuyo ya lo sé  
fue sólo por orgullo ese querer  
Ya ves ¿de qué te vale ahora presumir?  
ahora que no estoy ya junto a ti ¿qué les dirás de mí?  
Hey! recuerdo que ganabas siempre tú  
que hacías de ese triunfo una virtud

yo era sombra y tú luz.  
 Hey! no sé si tú también recordarás  
 que siempre que intentaba hacer la paz  
 yo era un río en tu mar.  
 Ya ves tú nunca me has querido ya lo ves  
 que nunca he sido tuyo ya lo sé  
 fue sólo por orgullo ese querer  
 Ya ves de qué te vale ahora presumir  
 ahora que no estoy ya junto a ti que les dirás  
 de mí.  
 Hey! ahora que ya todo terminó  
 que como siempre soy el perdedor  
 cuando pienses en mí.  
 Hey! no creas que te guardo algún rencor  
 es siempre más feliz quien más amó  
 y ese siempre fui yo.  
 Ya ves tú nunca me has querido ya lo ves que  
 nunca he sido tuyo ya lo sé fue sólo por  
 orgullo ese querer  
 Ya ves tú nunca me has querido ya lo ves que  
 nunca he sido tuyo ya lo sé fue sólo por  
 orgullo ese querer  
 Ya ves tú nunca me has querido ya lo ves que  
 nunca he sido tuyo ya lo sé fue sólo por  
 orgullo ese querer

### 32. Aire (Pedro Marín, 1980)

Me refugio en tu bolsillo, te persigo bajo tu  
 ropa y me quemo en tu cigarrillo, doy un salto  
 y salto a tu boca.  
 Tú me escondes entre tus libros,  
 pero yo me agarro a tu pelo.  
 Voy trepando por tu chaqueta a tu techo  
 desde tu suelo  
 Aire soy como el aire, pegado a ti, siguiéndote  
 al andar  
 Porque te juro que soy aire Soy como el aire,  
 pegado a ti, no puedes escapar, no te resistas  
 nunca.  
 Voy jugando entre tus dedos me adormezco  
 sobre tu cama, y me filtro bajo tu puerta o me  
 cuelo por tu ventana.  
 Aire soy como el aire pegado a ti siguiéndote  
 al andar  
 Porque te juro que soy aire Soy como el aire  
 pegado a ti, no puedes escapar, no te resistas  
 nunca.  
 Aire soy como el aire pegado a ti,  
 no puedes escapar, no te resistas nunca.

Aire soy como el aire pegado a ti,  
 no puedes escapar, no te resistas nunca.

### 33. Háblame de ti (Pecos, 1980)

Háblame de ti, de la libertad  
 Si las clases te aburren, ¿hacia dónde vas?  
 Háblame de ti, de la soledad  
 Si has hablado con ella, o te cae muy mal  
 Háblame de ti, háblame de ti  
 Y cuéntame si tú, has podido ver  
 Al silencio llorando cada atardecer  
 Háblame de ti, quiero conocer  
 Si comprendes que el amor es todo  
 Si me acompañas cuando yo estoy solo  
 Si me sonríes cuando vengo a verte  
 Si comprendes que eres tu mi gente  
 Háblame de ti, de tu ansiedad  
 De la eternidad, si fuera verdad  
 Por dejar de sentirme en soledad, Para  
 hacerme tuyo  
 Yo quisiera ser, parte de tu piel  
 Tono de tu voz, agua de tu ser  
 Y dejar de sentirme en soledad  
 Para hacerme tuyo  
 Háblame de ti, te hablaré de mí  
 Romperemos el miedo que nos da el amor  
 Háblame de ti, quiero conocer  
 Si comprendes que el amor es todo  
 Si me acompañas cuando yo estoy solo  
 Si me sonríes cuando vengo a verte  
 Si comprendes que eres tú mi gente  
 Háblame de ti, de tu ansiedad  
 De la eternidad, si fuera verdad  
 Por dejar de sentirme en soledad,  
 Para hacerme tuyo  
 Yo quisiera ser, parte de tu piel  
 Tono de tu voz, agua de tu ser  
 Y dejar de sentirme en soledad,  
 Para hacerme tuyo  
 Háblame de ti, Háblame de ti  
 Háblame de ti, Háblame de ti  
 Háblame de ti, Háblame de ti

### 34. Sin amor (Iván, 1980)

Me bebo la penúltima cerveza sin respirar.  
 Me lanzo calle abajo y voy buscándote, sin  
 buscar.  
 No aguanto en casa solo, sin nada que hacer.

Hablándole al espejo, tomando café,  
sin ideas y sin interés  
Sin, sin, sin amor me siento libre  
Pero algo me falta porque  
Sin, sin, sin amor, se hacen las noches  
eternas  
Y el cuerpo pide alguien a su lado,  
Bienaventurado Pero aquí me tiene sin amor.  
Sin, sin, sin amor me siento libre  
Pero algo me falta porque  
Sin, sin, sin amor, se hacen las noches  
eternas  
Y el cuerpo pide alguien a su lado,  
Bienaventurado Pero aquí me tiene sin amor  
Me traigo a casa chicas delirantes, pero da  
igual.  
Despierto entre sus brazos y me aburro.  
Me siento mal.  
Son besos que se borran por puro placer.  
Palabras como el humo, hacer por hacer.  
Sólo son suspiros de mujer.  
Sin, sin, sin amor me siento libre,  
Pero algo me falta porque  
Sin, sin, sin amor, se hacen las noches  
eternas  
Y el cuerpo pide alguien a su lado,  
Bienaventurado Pero aquí me tiene sin amor.  
No aguanto en casa solo sin nada que hacer  
hablándole al espejo, tomando café, sin ideas  
y sin interés.  
Sin, sin, sin amor me siento libre,  
Pero algo me falta porque  
Sin, sin, sin amor, se hacen las noches  
eternas  
Y el cuerpo pide alguien a su lado,  
Bienaventurado Pero aquí me tiene sin amor.  
Sin, sin, sin amor me siento libre,  
Pero algo me falta porque  
Sin, sin, sin amor, se hacen las noches  
eternas  
Y el cuerpo pide alguien a su lado...

**35. Latino** (Francisco, 1982)

No es por casualidad que yo tenga el color  
Del trigo en el verano.  
No es por casualidad que tenga yo mi hogar  
Junto al Mediterráneo.  
Que sienta el corazón como una bendición  
Que guarda mis anhelos.

Para colmar de amor, de fuego y de ilusión  
A la mujer que quiero.  
Latino tengo el calor de una copa de vino.  
Mitad señor, mitad correcaminos.  
Como una estrella sigo mi destino.  
Bohemio con la mirada de un loco risueño.  
Algo poeta y forjador de sueños.  
Un vagabundo solitario al Sol.  
No es por casualidad que yo sienta el amor  
De forma diferente.  
No es por casualidad que viva la pasión  
Apasionadamente.  
Que no pueda guardar jamás fidelidad Y de  
ello se deduce  
Que tras de una pasión no es oro en el amor  
Todo lo que reluce.  
Latino tengo el calor de una copa de vino.  
Mitad señor, mitad correcaminos.  
Como una estrella sigo mi destino.  
Bohemio con la mirada de un loco risueño.  
Algo poeta y forjador de sueños.  
Un vagabundo solitario al Sol.  
Latino tengo el calor de una copa de vino.  
Mitad señor, mitad correcaminos.  
Como una estrella sigo mi destino.  
Bohemio con la mirada de un loco risueño.  
Algo poeta y forjador de sueños.  
Un vagabundo solitario al Sol

**36. Te quiero** (José Luis Perales, 1982)

Cada vez que te beso me sabe a poco  
cada vez que te tengo me vuelvo loco  
Y cada vez cuando te miro cada vez,  
encuentro una razón para seguir viviendo  
Y cada vez cuando te miro cada vez  
es como descubrir el universo  
Te quiero te quiero y eres el centro de mi  
corazón  
te quiero te quiero como la tierra al sol  
Cada vez que la noche llega a tu pelo  
de cada estrella yo siento celos  
Y cada vez cuando amanece  
cada vez me siento un poco más de tu mirada  
preso  
Y cada vez entre tus brazos  
cada vez despierta una canción y nace un  
beso  
Te quiero te quiero Y eres el centro de mi  
corazón

Te quiero te quiero como la tierra al sol  
Te quiero te quiero Y eres el centro de mi  
corazón  
Te quiero te quiero como la tierra al sol

**37. Eterna melodía** (Bertín Osborne, 1984)

Dicen que soy un soñador aventurero y  
jugador  
un vividor apasionado, pero en el fondo no es  
así  
tengo una estrella a quien amar una quimera  
en que soñar  
y el eco de unas notas que siempre me  
emocionan  
cuando sé que estamos lejos  
Eterna melodía que susurro sin pensar  
que evoca nuestra historia y en mis noches  
siempre está  
que envuelve de armonía, esta triste soledad  
Eterna melodía, lléname de fantasía  
eterna melodía que me hace recordar  
el roce de tus labios cuando hacemos el amor  
que a mí me ha puesto alas y he volado  
donde estás  
eterna melodía tanto tiempo compañera  
Habrá otros hombres que quizá  
Pongan el mundo a tus pies y te dirán que te  
desean  
Yo solo en cambio te diré Te amé, te amo y te  
amaré  
Aunque nos pueda separar la vida o la  
casualidad  
seguimos siempre unidos a esta bella música  
que es parte de nosotros  
Eterna melodía que susurro sin pensar  
que evoca nuestra historia y en mis noches  
siempre está  
que envuelve de armonía esta triste soledad  
eterna melodía lléname de fantasía  
La música de Mozart tantos años admirada  
hoy siento con tristeza que ya no me dice  
nada  
Eterna melodía que me hace recordar  
el roce de tus labios cuando hacemos el amor  
que a mí me ha puesto alas y he volado a  
dónde estás  
eterna melodía tanto tiempo compañera  
Eterna melodía que susurro sin pensar  
que evoca nuestra historia

y en mis noches siempre está  
que envuelve de armonía esta triste soledad

**38. Amante Bandido** (Miguel Bosé, 1985)

Yo seré el viento que va  
Navegaré por tú oscuridad  
Tú, Rocío, beso frío que me quemará  
Yo seré tormento y amor  
Tú, la marea, que arrastra a los dos  
Yo y tú, tú y yo. No dirás que no  
No dirás que no. No dirás que no  
Seré tu amante bandido, bandido  
Corazón, corazón malherido  
Seré tu amante cautivo, cautivo  
Seré auuuuhhh Pasión privada, dorado  
enemigo  
Huracán, huracán abatido  
Me perderé en un momento contigo Por  
siempre  
Yo seré un hombre por ti, Renunciaré a ser lo  
que fui Yo y tú, tú y yo Sin misterios  
Sin misterios Sin misterios  
Seré tu amante bandido, bandido  
Corazón, corazón malherido  
Seré tu amante cautivo, cautivo  
Seré auuuuhhh Pasión privada, dorado  
enemigo  
Huracán, huracán abatido  
Me perderé en un momento contigo  
Por siempre, seré tu héroe de amor  
Seré tu héroe de amor Seré tu héroe de amor  
Seré el amante que muere rendido  
Corazón, corazón malherido  
Seré tu amante bandido, bandido. Seré  
auuuuh  
Y en un oasis prohibido, prohibido  
Por amor por amor concebido  
Me perderé en un momento contigo  
Por siempre seré tu héroe de amor  
seré tu héroe de amor seré tu héroe de amor  
seré tu héroe

**39. Eloise** (Tino Casal, 1988)

Es un huracán, profesional, que viene y va,  
buscando acción, vendiendo solo amor.  
Aniquilar, pisar por encima del bien y el mal,  
es natural, en ella es natural.  
En tiempo de relax empolva su nariz,



Eloise, Eloise  
 dolor en tus caricias y cuentos chinos,  
 yo seguiré siendo tu perro fiel  
 Mas Eloise es rápida como la pólvora,  
 serpiente en el Edén, siempre va a cien  
 Donde quiera que va,  
 la bomba de Hiroshima está a punto de  
 estallar,  
 peligro no tocar, sus pechos goma 2 y  
 nitroglicerina  
 Eloise, Eloise, dolor en tus caricias,  
 y cuentos chinos, yo seguiré siendo tu perro  
 fiel  
 Mi Eloise, amar deprisa, amar de pie, no sé  
 por qué,  
 me ocultas algo, tu doble riesgo, correré, me  
 perderé  
 La fiebre y el placer, ¿qué puedo hacer?, se  
 convirtió en sucio polvo gris, quien me lo iba a  
 decir.  
 Con tanta actividad me mortificas sin piedad,  
 y ya no puedo más, tímida luz de gas  
 sus pechos goma 2 y nitroglicerina, Eloise,  
 Eloise,  
 tantas noches como te desee, dolor en tus  
 caricias,  
 tantas veces te maldeciré, y cuentos chinos,  
 yo fui atrapado en mi propia red  
 Como una araña en cautividad, ya no podré  
 escapar  
 Mi Eloise sin ti mi vida está vacía y nada más  
 My Eloisa sin ti mi vida está vacía y nada más

**40. Más y más** (La Unión, 1989)

Haz conmigo lo que quieras, nena  
 Sabes que te pertenezco, nena  
 Cada poro de mi piel es tuyo  
 Haz conmigo lo que quieras, nena  
 Cede a tus tentaciones, reina  
 Vamos a volvernos locos, nena  
 Vamos a subir al cielo juntos  
 Haz conmigo lo que quieras, nena  
 Cabalgando en la pasión  
 Juego ritual (ritual, ritual)  
 Cabalgando en la pasión  
 Deseo más y más Deseo más y más, sí  
 Vamos nena hasta el final  
 Deseo más y más Deseas más y más, sí  
 Movimiento sensual

Más y más Deseo más y más  
 Ahora harás lo que yo diga, nena  
 Sabes que me perteneces, nena  
 Cada curva de tu piel es mía  
 Ahora harás lo que yo diga, nena  
 Cabalgando en la pasión  
 Juego ritual (ritual, ritual)  
 Cabalgando en la pasión  
 Deseo más y más Deseo más y más, sí  
 Vamos nena hasta el final  
 Deseas más y más Deseas más y más, sí  
 Movimiento sensual  
 (Más y más Deseo más y más  
 Más, más, más, más)  
 Cede a tus tentaciones, nena  
 Juego sensual (sensual, sensual)  
 Cabalgando en la pasión  
 Vamos nena hasta el final, sí  
 Hasta el final  
 En el juego del amor No hay condición, no  
 No hay condición, no no  
 Cabalgando hasta el final  
 Ya no seremos dos Seremos dos, no

\*\*\*\*\*

**1990s**

**41. Ven, devórame otra vez** (Lalo Rodríguez, 1990)

He llenado tu tiempo vacío de aventuras más  
 y mi mente ha parido nostalgia por no verte  
 ya  
 y haciendo el amor te he nombrado sin  
 quererlo yo porque en todas busco lo salvaje  
 de tu sexo amor  
 hasta en sueño he creído tenerte  
 devorándome  
 y he mojado mis sábanas blancas  
 recordándote  
 en mi cama nadie es como tú  
 no he podido encontrar la mujer  
 que dibuje mi cuerpo en cada rincón  
 sin que sobre un pedazo de piel ay ven  
 devórame otra vez, ven devórame otra vez  
 ven castígame con tus deseos más  
 que el vigor lo guarde para ti  
 ay ven devórame otra vez, ven devórame otra  
 vez  
 que la boca me sabe a tu cuerpo

desesperan mis ganas por ti  
 hasta en sueño he creído tenerte  
 devorándome  
 y he mojado mis sábanas blancas llorándote  
 en mi cama nadie es como tú  
 no he podido encontrar la mujer  
 que dibuje mi cuerpo en cada rincón  
 sin que sobre un pedazo de piel ay ven  
 devórame otra vez, ven devórame otra vez  
 ven castígame con tus deseos más  
 que el vigor lo guarde para ti  
 ay ven devórame otra vez, ven devórame otra  
 vez que la boca me sabe a tu cuerpo  
 desesperan mis ganas por ti  
 hasta en sueño he creído tenerte  
 devorándome  
 y he mojado mis sábanas blancas llorándote  
 en mi cama nadie es como tú  
 no he podido encontrar la mujer  
 que dibuje mi cuerpo en cada rincón  
 sin que sobre un pedazo de piel ven  
 devórame otra vez, ven devórame otra vez  
 ven castígame con tus deseos más  
 que el vigor lo guarde para ti  
 ven devórame otra vez, ven devórame otra  
 vez  
 que la boca me sabe a tu cuerpo  
 desesperan mis ganas por ti  
 ven, devórame otra vez, ven devórame otra  
 vez  
 devórame otra vez, devórame otra vez  
 hace tiempo que mi cuerpo está reclamando  
 en silencio tus momentos de placer  
 ven, Devórame otra vez, devórame otra vez  
 son ansias de amarte, deseos de mi carne  
 que hacen que te llame ven devórame,  
 quiero esa sensualidad  
 Devórame otra vez, devórame otra vez  
 Devórame suavcito y con calma, hasta el  
 amanecer  
 Ven devórame otra vez, devórame otra vez  
 ven castígame con tus deseos más  
 que el vigor lo guarde para ti, ven

**42. La culpa fue del cha cha cha** (Gabinete Caligari, 1990)

Saliste a la arena del night club  
 y yo te recibí con mi quite mejor  
 Estabas sudadita pues era una noche que

hacía calor  
 Te invité a una copita y tú m endosaste el  
 primer revolcón  
 Tenas querencia a la barra  
 y tuve que tomar tres puyazos de ron  
 para sacarte a los medios con el beneplácito  
 de la afición  
 que con olés me animaba  
 mientras me arrimaba a tan brava mujer  
 Y yo bolinga, bolinga, bolinga  
 haciendo frente a la situación con torería y  
 valor  
 Y allí en la arena del night club  
 citando sin ventaja y contento de ron  
 Te ceñí la cintura palpando tu faja con garbo y  
 valor  
 entre olés, ovaciones y aclamaciones de  
 satisfacción  
 La culpa fue del Cha-cha-cha que tú me  
 invitaste a bailar  
 Embistiendo a mi capote  
 yo me asomaba al balcón de tu escote  
 La culpa fue del Cha-cha-ch sí fue del Cha-  
 cha-chá  
 que me volvió un caradura por la más pura  
 casualidad  
 La culpa fue del Cha-cha-ch sí fue del Cha-  
 cha-chá  
 que me volvió un caradura por la más pura  
 casualidad  
 Salimos por la puerta del night club  
 cogidos de la mano para celebrar  
 el triunfo verdadero del arte torero y del cha-  
 cha-cha que nos unió para siempre  
 Sentimentalmente por casualidad  
 Por eso la culpa fue del Cha-cha-cha  
 yo sé que la culpa fue del cha-cha-cha  
 por eso la culpa fue del cha-cha-chá

**43. Historias de amor** (OBK, 1992)

Si pudiera demostrar lo que siento de verdad  
 Promesas sin realizar.  
 No me digas nunca más que es sencillo  
 olvidar  
 No puedo, no se mentir.  
 Historias de amor, Ojos que miran con ilusión  
 Pasiones vividas entre los dos imposibles de  
 borrar. Historias de amoor  
 Hoy me he vuelto a despertar Son tus besos

algo más. Te llevo dentro de mí.  
Tengo mucho que decir, Oigo voces sin razón  
No sé vivir sin ti.  
Historias de amor, Ojos que miran con ilusión  
Pasiones vividas entre los dos imposibles de borrar.  
Historias de amor, Ojos que miran con ilusión  
Pasiones vividas entre los dos imposibles de borrar. Historias de amoor

**44. Sol, arena y mar** (Luis Miguel, 1992)

Todo comenzó muy bien, Me amaba yo era su rey  
Pero el sueño fue muy corto y hoy me estoy volviendo loco. No sé qué pasaría  
Cambiar mi forma de ser pretende una y otra vez  
Y las noches son amargas silenciosas y muy largas. Es una pesadilla  
Sol, arena y mar Es todo lo que quiero ahora  
Y no me queda más Que sonreír y ver las olas  
Siempre discutimos Y muy poco nos reímos  
Ya no puedo continuar Con este amor  
Responde con un después si digo abrázame  
Hoy te quiero hoy no te quiero  
Beso amargo beso tierno, Es su filosofía  
Sol, arena y mar Es todo lo que quiero ahora  
Y no me queda más Que sonreír y ver las olas  
Siempre discutimos Y muy poco nos reímos  
Ya no puedo continuar con este amor  
Estoy herido, por haber amado a quien no le importé  
Siento el vacío Esta vez he prometido no volver  
Sol, arena y mar Es todo lo que quiero ahora  
Y no me queda más Que sonreír y ver las olas  
Siempre discutimos Y muy poco nos reímos  
Ya no puedo continuar  
y ya no quiero continuar Con este amor, ohh

**45. Ella** (Viceversa, 1993)

Ha llegado el momento de decir la verdad  
tengo que tener fuerzas para poderte hablar  
Espero que no te rías ni rehúyas de mí  
cuando te diga que estoy enamorado de ti

Tu piel morena sobre la arena,  
nadas igual que una sirena  
tu pelo suelto moldea el viento  
cuando te miro me pongo contento  
si miro al horizonte puedo ver  
cómo las olas pelean por tocar tu piel  
si miro al horizonte puedo ver  
cómo las olas pelean por tocar tu piel  
Desde mi ventana veo la playa  
y estás tumbada en la toalla  
quiero que escuches mis sentimientos y  
que no ignores lo que estoy diciendo  
cómo no me pude imaginar  
Que algún día se iba a marchar  
ahora estoy sentado aquí en la arena  
esperando que algún día vuelva ella  
Tu piel morena sobre la arena, nadas igual  
que una sirena tu pelo suelto moldea el viento  
cuando te miro me pongo contento  
si miro al horizonte puedo ver cómo las olas  
pelean por tocar tu piel  
si miro al horizonte puedo ver  
cómo las olas pelean por tocar tu piel

**46. El tiburón** (Proyecto 1, 1995)

Fuí a la discoteca a ver si me conseguía una fresca. Got myself some rum  
Cause where I'm from sometimes you need some  
Me tomé mi trago y una princesa pasó por mi lado  
La miré con ganas con esa carita de fama  
Ella miró oh sí! ella pasó oh no!  
Ella se volvió con una sonrisa  
Tengo que bailar con esa muñequita  
La invité y puso brinca  
Y enseguida quise jalarla pa' la pista  
Y cuando llegué ay  
Llegó el tiburón y con él se me fue  
Ahí está el tiburón Ahí está el tiburón  
Se la llevó el tiburón, el tiburón, el tiburón  
Ahí está el tiburón Ahí está el tiburón  
Se la llevó el tiburón, el tiburón  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
Ok, tanto, encontré otra chica que estaba mejor

Bailamos tres merengues de corrido y  
gozamos  
Luego nos sentamos, ordenamos bebidas y  
conversamos  
She look good, so of course I lied all my girls  
from the hood  
Ella preguntó si tenía novia y yo dije no  
Me quité el anillo, despacito me lo metí en el  
bolsillo  
Vino un descarado y me dijo ¿tú no eres  
casado?  
Me quedé pasmado y enseguida se la llevó  
de mi lado. Oh my God ese tiburón  
Yo pensé que tú sabías que es proyecto uno!  
Dela uh!  
Ahí está el tiburón Ahí está el tiburón  
Se la llevó el tiburón, el tiburón  
Ahí está el tiburón Ahí está el tiburón  
Se la llevó el tiburón, el tiburón  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
Uh! chocolate, chocolate, chocolate, choco  
Uh! de canela, de canela, de canela, de ca  
Uh! chocolate, chocolate, chocolate, choco  
Uh! de canela, de canela, de canela, de ca  
Tam, tam, tam, tam, tam, tam, tam, tam, guau,  
guau, guau, guau  
Un poquito más suave, un poquito más suave  
Un poquito más suave, un poquito más suave  
Un poquito más suave, un poquito más suave  
Un poquito más suave, un poquito más suave  
Un poquito más duro, un poquito más duro  
Un poquito más duro, un poquito más duro  
Un poquito más duro, un poquito más duro  
Un poquito más duro, un poquito más duro  
Uh! chocolate, chocolate, chocolate, choco  
Uh! de canela, de canela, de canela, de ca  
Uh! chocolate, chocolate, chocolate, choco  
Uh! de canela, de canela, de canela, de ca  
Con la mano arriba ¡huey!  
Con la mano arriba ¡huey!  
Con la mano arriba ¡huey!  
Que esta fiesta no termina  
Con la mano arriba ¡huey!  
Con la mano arriba ¡huey!  
Con la mano arriba ¡huey!  
Que esta fiesta no termina  
No pares, sigue, sigue, no pares, sigue, sigue

No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue  
No pares, sigue, sigue, no pares, sigue, sigue

**47. La cosa más bella** (Eros Ramazzotti,  
1996)

¿Cómo comenzamos? yo no lo sé,  
la historia que no tiene fin  
ni cómo llegaste a ser la mujer que toda la  
vida pedí  
contigo hace falta pasión y un toque de  
poesía  
y sabiduría pues yo trabajo con fantasías  
recuerdas el día que te canté fue un súbito  
escalofrío  
por si no lo sabes te lo diré yo nunca dejé de  
sentirlo  
contigo hace falta pasión no debe fallar jamás  
también maestría pues yo trabajo con el  
corazón  
cantar al amor ya no bastará es poco para mí  
si quiero decirte que nunca habrá  
cosa más bella que tú cosa más linda que tú  
única como eres inmensa cuando quieres  
gracias por existir!  
¿Cómo comenzamos? yo no lo sé  
la historia que toca su fin  
qué es ese misterio que no se fue  
lo llevo aquí dentro de mí  
serán los recuerdos que no, no dejan pasar la  
edad  
serán las palabras pues yo sabrás mi trabajo  
es la voz  
cantar con amor ya no bastará es poco para  
mí  
si quiero decirte que nunca habrá cosa más  
bella que tú  
cosa más linda que tú única como eres  
inmensa cuando quieres gracias por existir!  
cosa más bella que tú  
cosa más linda que tú única como eres  
inmensa cuando quieres, gracias por existir!  
gracias por existir, cosa más bella que tú, eh  
tú, gracias por existir

**48. Corazón partío** (Alejandro Sanz, 1997)

Tiritas pa este corazón partío. Tiri-ti-tando de frío.

Tiritas pa este corazón partío. Pa este corazón.

Ya lo ves, que no hay dos sin tres,  
Que la vida va y viene y que no se detiene...

Y, ¿qué sé yo?

Pero miénteme aunque sea, dime que algo  
queda entre nosotros dos, que en tu  
habitación

Nunca sale el sol, ni existe el tiempo, Ni el  
dolor. Llévame si quieres a perder,  
a ningún destino, sin ningún porqué.

Ya lo sé que corazón que no ve Es corazón  
que no siente, el corazón que te miente amor.

Pero, sabes que en lo más profundo de mi  
alma

Sigue aquel dolor por creer en ti.

¿Qué fue de la ilusión y de lo bello que es  
vivir?

¿Para qué me curaste cuando estaba herío.

Si hoy me dejas de nuevo el corazón partío?.

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapará esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,

Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

Tiritas pa este corazón partío

Tiritas pa este corazón partío, pa este  
corazón

Dar solamente aquello que te sobra

Nunca fue compartir, sino dar limosna, amor.

Si no lo sabes tú, te lo digo yo.

Después de la tormenta siempre llega la  
calma,

Pero, sé que después de ti, Después de ti no  
hay nada.

¿Para qué me curaste cuando estaba herío.

Si hoy me dejas de nuevo el corazón partío?.

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapara esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,  
Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapará esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,

Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapará esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,

Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapará esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,

Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

¿Quién me va a entregar sus emociones?

¿Quién me va a pedir que nunca la  
abandone?

¿Quién me tapara esta noche si hace frío?

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abandone?

¿Quién me tapara esta noche si hace frío?

¿Quién me va a curar el corazón partío?

¿Quién llenará de primaveras este enero,

Y bajará la luna para que juguemos?

Dime, si tú te vas, dime, cariño mío,

¿Quién me va a curar el corazón partío?

**49. Tu nombre** (Nek, 1997)

Me despiertan tus besos al amanecer  
Si te vas mis mañanas se cubren de hiel  
Sólo hay algo mejor que pararme a pensar en ti  
Recorrerte desnuda de principio a fin  
No hay palabras que expliquen como el corazón. Cuanta falta me hace tu risa, mi amor  
Sin pedirme tú nada, casi sin saber  
Me das todo en un beso sin miedo a perder  
Me olvidé del ayer en tu cuerpo  
Tu cintura es la curva de un sueño  
Donde todas las noches la luna me encontrará  
No sé cómo has hecho pero al final  
En mi corazón está grabado tu nombre tan grande  
Pasa el tiempo y voy queriéndote más  
En toda esta pasión se esconde tu nombre, tu nombre  
Yo no intento cambiar ni una de tus ideas  
las respeto y acepto por muy locas que sean  
eres tan diferente a lo que conocí  
todo el mundo está solo y yo te tengo a ti  
en tus labios yo pierdo los días  
en tu cuerpo la razón, porque  
no sé cómo has hecho pero al final  
en mi corazón está grabado tu nombre tan grande cubro cada muro de esta ciudad  
con graffitis que repiten tu nombre, tu nombre, tan grande oh Tan grandeeee.  
No sé cómo has hecho pero al final  
En mi corazón está grabado tu nombre tan grande  
Pasa el tiempo y voy queriéndote más  
En toda esta pasión se esconde tu nombre, tu nombre. No sé cómo has hecho pero al final  
En mi corazón está grabado tu nombre tan grande

**50. 19 días y 500 noches** (Sabina, 1999)

Lo nuestro duró Lo que duran dos peces de hielo en un güisqui on the rocks,  
En vez de fingir, o estrellarme una copa de celos, le dio por reír.  
De pronto me vi, como un perro de nadie,  
Ladrando, a las puertas del cielo.

Me dejó un neceser con agravio,  
La miel en los labios y escarcha en el pelo.  
Tenían razón mis amantes  
En eso de que, antes, el malo era yo,  
Con una excepción: esta vez, yo quería quererla querer Y ella no. Así que se fue,  
Me dejó el corazón en los huesos y yo de rodillas. Desde el taxi, y haciendo un exceso,  
Me tiró dos besos... Uno por mejilla.  
Y regresé a la maldición del cajón sin su ropa,  
A la perdición de los bares de copas,  
A las cenicientas de saldo y esquina,  
Y, por esas ventas del fino laina,  
Pagando las cuentas de gente sin alma  
Que pierde la calma con la cocaína,  
volviéndome loco,  
Derrochando la bolsa y la vida  
La fui, poco a poco, dando por perdida.  
Y eso que yo, para no agobiar con  
Flores a maría, para no asediarla  
Con mi antología de sábanas frías  
Y alcobas vacías, para no comprarla con  
bisutería, ni ser el fanteche que va, en  
romería,  
Con la cofradía del santo reproche,  
Tanto la quería, que tardé en aprender  
A olvidarla, diecinueve días Y 500 noches.  
Dijo hola y adiós, y el portazo, sonó  
Como un signo de interrogación,  
Sospecho que, así, se vengaba, a través del  
olvido, Cupido de mí. No, no pido perdón, (no pido perdón)  
¿para qué? si me va a perdonar Porque ya no le importa...  
Siempre tuvo la frente muy alta,  
La lengua muy larga y la falda muy corta.  
Me abandonó, como se abandonan Los  
zapatos viejos, Destrozó el cristal de mis  
gafas de lejos,  
Sacó del espejo su vivo retrato,  
Y, fui, tan torero, por los callejones  
Del juego y el vino, que ayer, el portero,  
Me echó del casino de Torrelodones.  
Qué pena tan grande,  
Negaría el santo sacramento, en el mismo  
momento Que ella me lo mande.  
Y eso que yo, paro no agobiar con  
Flores a maría, para no asediarla con mi  
antología de sábanas frías y alcobas vacías,  
Para no comprarla con bisutería,

Ni ser el fantoche que va, en romería,  
Con la cofradía del santo reproche,  
Tanto la quería, que tardé en aprender  
A olvidarla, diecinueve días y 500 noches.  
Y regresé...a la maldición del cajón sin su  
ropa  
A la perdición de los bares de copas,  
A las cenicientas de saldo y esquina,  
Y, por esas ventas del fino lana...

\*\*\*\*\*

## 2000s

### 51. *La raja de tu falda* (Estopa, 2000)

Era una tarde tonta y caliente  
de esas que te quema el sol la frente  
era el verano del 97 y yo me moría por verte  
mi única idea era camelarte  
era llevarte a cualquier parte  
yo ese día tocaba en el bar sin nombre  
y allí esperaba encontrarte  
Me puse un pantaloncito estrecho  
la camiseta de los conciertos  
vamos Josele tira "p'al" coche  
porque esta noche nos la comemos  
Y al pasar por tu calle allí estabas tú  
esperando en la parada del autobús  
comiéndote con gracia aquel chupachups  
¡Qué vicio qué vicio! No sé qué me dio por la  
espalda  
cuando vi la raja de tu falda  
que un Seat Panda se me cruzó  
y se comió el parachoques de mi Ford Escort  
Por la raja de tu falda yo tuve un piñazo con  
un Seat Panda  
Por la raja de tu falda yo tuve un piñazo con  
un Seat Panda  
10: 40 post meridiem llegamos tarde para no  
variar  
y el tío del garito esta "mosqueao"  
Porque aún no hay nada "montao"  
y la gente entra que te entra y yo enchufa que  
te enchufa mi hermano prueba que te prueba  
¿y esto se escucha o no se escucha?  
Entre el calor de la gente alma del ambiente  
los focos deslumbrantes son muy potentes  
El público delante muy expectante ¡caliente,  
caliente!  
de repente se abrió la puerta mientras yo

cogía la guitarra y me temblaron las piernas  
al ver de nuevo la raja de tu falda  
Por la raja de tu falda yo rompí 3 cuerdas de  
esta guitarra  
Por la raja de tu falda yo rompí 3 cuerdas de  
esta guitarra  
Y ahora ya ha pasado el tiempo parece que  
fuera ayer desde que desapareciste del  
concierto  
yo no te he vuelto a ver  
ya no recuerdo tus ojos ni siquiera tu mirada  
tan solo puedo acordarme de la raja de tu  
falda.  
Por la raja de tu falda yo me he "obsesionao"  
y voy de barra en barra.  
Por la raja de tu falda yo tuve un piñazo con  
un Seat Panda  
Por la raja de tu falda yo tuve un piñazo con  
un Seat Panda  
Por la raja de tu falda yo tuve un siniestro con  
un Seat Panda

### 52. *Así* (Jon Secada, 2000)

Así, rodeado de tu cuerpo  
Sentir cada noche Toda tu pasión  
Así, sin una palabra Sólo con tu mirada  
Pierdo la razón  
Quiero llevarte hasta la cima del placer  
Y sentir tu aliento navegar sobre mi piel  
Yo sólo pienso en la posibilidad  
Dime como hacer tu sueño realidad  
Así, rodeado de tu cuerpo  
Sentir cada noche toda tu pasión  
Así, sin una palabra sólo con tu mirada  
Pierdo la razón  
Yo quiero darte todo mi amor  
Entrégame tu corazón,  
Yo quiero más de tu cariño  
Ya mi piel no aguanta más  
Mírame a los ojos dime lo que quieras ver  
Todos tus deseos te prometo complacer  
Sé que necesito tus encantos probar  
Sólo pide mi amor, todo te lo voy a dar  
Así, rodeado de tu cuerpo  
Sentir cada noche Toda tu pasión  
Así, sin una palabra Sólo con tu mirada  
Pierdo la razón  
Yo quiero darte todo mi amor,  
entrégame tu corazón,

Yo quiero más de tu cariño  
ya mi piel no aguanta más  
Yo quiero darte todo mi amor,  
entrégame tu corazón,  
Yo quiero más de tu cariño  
ya mi piel no aguanta más  
Yo quiero darte todo mi amor,  
entrégame tu corazón,  
Yo quiero más de tu cariño  
ya mi piel no aguanta más  
Yo quiero darte todo mi amor,  
entrégame tu corazón,  
Yo quiero más de tu cariño  
ya mi piel no aguanta más  
Así, rodeado de tu cuerpo  
Sentir cada noche toda tu pasión, pasión  
Así, sin una palabra sólo con tu mirada  
Pierdo la razón  
Así, rodeado de tu cuerpo  
Sentir cada noche toda tu pasión  
Así, sin una palabra sólo con tu mirada  
Pierdo la razón  
Yo quiero darte todo mi amor,  
entrégame tu corazón,  
Yo quiero más de tu cariño  
ya mi piel no aguanta más  
Yo quiero darte todo mi amor,  
entrégame tu corazón,  
Yo quiero más de tu cariño  
ya mi piel no aguanta más

**53. Héroe** (Enrique Iglesias, 2001)

Quiero ser tu héroe  
Si una vez yo pudiera llegar  
a erizar de frío tu piel  
a quemar qué sé yo, tu boca  
y morirme allí después  
Y si entonces temblaras por mí  
lloraras al verme sufrir  
ay sin dudar tu vida entera dar  
como yo la doy por ti.  
Si pudiera ser tu héroe  
Si pudiera ser tu Dios  
que salvarte a ti mil veces  
puede ser mi salvación.  
Si supieras la locura que llevo  
que me hiere y me mata por dentro  
y qué más da mira que al final  
lo que importa es que te quiero

Si pudiera ser tu héroe  
Si pudiera ser tu Dios  
que salvarte a ti mil veces  
puede ser mi salvación. Ahaa.....  
déjame tocarte, quiero acariciarte  
una vez más, mira que al final  
lo que importa es que te quiero  
Si pudiera ser tu héroe  
Si pudiera ser tu Dios  
que salvarte a ti mil veces  
puede ser mi salvación  
Quiero ser tu héroe si pudiera ser tu Dios  
porque salvarte a ti mil veces  
puede ser mi salvación  
puede ser mi salvación  
Quiero ser tu héroe

**54. Dile que la quiero** (David Civera, 2001)

Si la ves pregúntale qué siente  
si aún le queda algo de este amor que nos  
unió  
Si la encuentras algo diferente,  
éntrala en razón y hazme este favor  
Háblale insístele  
que nos han hecho daño, que todo es  
mentira.  
dile que la quiero que siempre fui sincero  
dile que me estoy volviendo loco por una  
tontería  
Dile que navego entre el amor y el miedo  
dile que me está matando esta melancolía  
Dile, que la quiero, dile, que soy sincero, dile  
dile que me está matando esta melancolía  
Si la ves recuérdale que tiene  
de par en par las puertas de mi corazón  
Dile que mis lágrimas no entienden  
por qué no está conmigo en esta habitación.  
Háblale insístele  
que nos han hecho daño que todo es mentira  
dile que la quiero que siempre fui sincero  
dile que me estoy volviendo loco por una  
tontería  
Dile que navego entre el amor y el miedo  
dile que me está matando esta melancolía  
dile, dile, dile, dile que me estoy volviendo  
loco  
dile, dile, dile  
dile que la quiero que siempre fui sincero  
dile que me estoy volviendo loco por una



tontería

Dile que navego entre el amor y el miedo  
dile que me está matando esta melancolía  
dile que la quiero que siempre fui sincero  
dile que me estoy volviendo loco por una  
tontería

Dile que navego entre el amor y el miedo  
dile que me está matando esta melancolía.  
Dile

**55. Niña piensa en ti** (Los Caños, 2001)

El gesto de tu cara te delata  
y la furia que se anida en tu interior  
un malestar inunda tu sentidos,  
estar con él fue tu única ilusión  
A veces en la vida se pasa mal,  
deseos y sentimientos sin controlar  
yo en tú lugar lo intentaría olvidar,  
el tiempo calmará el dolor, ese dolor.  
Niña, dulce niña, niña abre los ojos, sin temor  
piensa, sólo piensa,  
piensa que eres joven, para dar tu amor  
Piensa en ti, vales mucho piensa en ti. Piensa  
en ti  
Escalofríos que corren por tu cuerpo,  
cuando de lejos tú lo ves venir.  
Un manantial de angustias se hace eterno,  
vives por él y él no se fija en ti.  
A veces en la vida se pasa mal,  
deseos y sentimientos sin controlar.  
Yo en tu lugar lo intentaría olvidar,  
el tiempo calmará el dolor, ese dolor.  
Niña, dulce niña, niña abre los ojos sin temor  
Piensa, sólo piensa,  
piensa que eres joven para dar tu amor.  
Niña, dulce niña, niña abre los ojos sin temor  
Piensa, sólo piensa,  
piensa que eres joven para dar tu amor.  
Piensa en ti, vales mucho piensa en ti.  
Piensa en ti, piensa en ti

**56. Torero** (Chayanne, 2002)

De lunes a domingo voy desesperado  
el corazón prendido ay en el calendario  
buscándote y buscando como un mercenario  
tú dime dónde estás que yo no te he  
encontrado  
Las manecillas giran yo voy al contrario

comiéndome la vida a sorbos y a tragos  
me diste así de frente que tremendo impacto  
para unirme a tu mirada dime si hay que ser...  
Torero, poner el alma en el ruedo  
no importa lo que se venga pa' que sepas que  
te quiero  
como un buen torero me juego la vida por ti...  
Si hay que ser Torero poner el alma en el  
ruedo no importa lo que se venga  
pa' que sepas que te quiero  
como un buen torero me juego la vida por ti...  
Y te cuentan que ya me vieron en solitario en  
un callejón  
que ya no duermo y desvarío  
que el humor ya me cambió  
y tú por dónde estás que mi presión ya no me  
da  
te buscaré, vuelve conmigo que tú no sabes  
que yo te necesito como el perro al amo  
que si tu no respondes aquí todo es caos  
me diste así de frente qué tremendo impacto  
para unirme a tu mirada dime si hay que ser...  
Torero, poner el alma en el ruedo  
no importa lo que se venga  
pa' que sepas que te quiero  
como un buen torero me juego la vida por ti...  
Si hay que ser Torero  
poner el alma en el ruedo no importa lo que  
se venga pá que sepas que te quiero  
como un buen torero me juego la vida por ti...  
En noviembre hasta enero sé que te necesito  
Ay! de junio a febrero quiero que estés  
conmigo y en marzo el amor en diciembre tú y  
yo  
no importa mi amada si hay, si hay que ser...  
Torero, poner el alma en el ruedo  
no importa lo que se venga pá que sepas que  
te quiero  
como un buen torero me juego la vida por ti...  
Si hay que ser Torero  
poner el alma en el ruedo no importa lo que  
se venga pá que sepas que te quiero  
como un buen Torero me juego la vida por ti  
Si hay que ser Torero  
poner el alma en el ruedo no importa lo que  
se venga pá que sepas que te quiero  
como un buen Torero me juego la vida por ti  
Si hay que ser Torero  
poner el alma en el ruedo no importa lo que  
se venga pá que sepas que te quiero

como un buen Torero me juego la vida por ti  
Si hay que ser torero!!

**57. Volverá** (El canto del loco, 2006)

Me acuerdo y pienso el tiempo que  
llevábamos sin vernos,  
Dos niños pequeños que lo sentían todo,  
Pero lo sigo sintiendo hoy por ti,  
Recuerdos que tengo,  
No entiendo que dejáramos de vernos  
buscando en mil besos que no son nuestros  
besos .Deseo estar contigo hasta morir  
Desesperándome te buscaba en mis sueños  
y ahogándome  
Volverá seguro que volverá  
Lo sigo sintiendo y te echo de menos  
Que acabe mi soledad. Volverá  
Te juro que volverá ese amor verdadero  
De cuando era pequeño  
Seguro que volverá, volverá  
Te miro en el tiempo  
y siento que tú eres lo que quiero  
Mi niña mi sueño todo eso que no tengo  
Y que sigo sintiendo hoy por ti  
Incluso en mis sueños me invento  
y me creo que te tengo, te toco,  
Tu cuerpo y sé que eso no es cierto  
Y que estoy acojonándome sin ti  
Desesperándome te buscaba en mis sueños  
y ahogándome. Volverá  
Seguro que volverá y sigo sintiendo  
Te echo de menos que acabe mi soledad  
Volverá te juro que volverá ese amor  
verdadero de cuando era pequeño  
Seguro que volverá, volverá  
Desesperándome te buscaba en mis sueños  
y ahogándome  
Volverá seguro que volverá  
Lo sigo sintiendo y te echo de menos  
Que acabe mi soledad. Volverá  
Te juro que volverá ese amor verdadero de  
cuando era pequeño  
Seguro que volverá, y volverá.

**58. Cobarde** (David Bustamante, 2008)

Te escribo desde la distancia, no busco tu  
perdón, entiendo que no entiendas nada  
porque me fui sin más sin decirte adiós

no fui capaz de hacerle frente a la realidad  
de tenerte a solas cara a cara  
y contarte toda toda la verdad  
Cobarde he sido tan cobarde  
por vender tus besos cobarde he sido tan  
cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que yo más quiero  
cobarde he sido tan cobarde por vender tus  
besos  
cobarde he sido tan cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que aún me muero  
Te escribo desde la distancia  
por si aún te queda amor  
yo sé que no merezco nada  
que fue una estupidez que todo fue un error  
y ahora sé que lo que diste tú no volver a a  
nacer  
que lo daría todo por tenerte  
y por sentir de nuevo el roce de tu piel  
cobarde he sido tan cobarde por vender tus  
besos  
cobarde he sido tan cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que yo más quiero  
cobarde he sido tan cobarde por vender tus  
besos  
cobarde he sido tan cobarde  
por refugiarme así en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que aún me muero  
sabes que no tener tu amor se hace tan duro  
para mí que no merezco ni un solo perdón de  
ti  
Cobarde he sido tan cobarde  
por vender tus besos cobarde he sido tan  
cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que yo más quiero  
cobarde he sido tan cobarde por vender tus  
besos  
cobarde he sido tan cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que aun me muero

cobarde por no ser sincero  
por no luchar por lo que yo más quiero  
cobarde he sido tan cobarde por vender tus besos  
cobarde he sido tan cobarde  
por refugiarme así, en mi soledad  
cobarde por no ser sincero  
por no luchar por lo que aún me muero

**59. Esclavo de sus besos** (David Bisbal, 2009)

No me preguntes por qué  
a veces la nombro por casualidad  
y es que aún la recuerdo  
y es que aún llevo dentro su forma de amar  
Una razón para ti me pides motivos y una explicación para no desterrarla ahora y para siempre de mi corazón  
Yo soy así, y seguiré vagando errante por tu piel  
yo no podré dar todo de mí  
mientras que olvide a esa mujer.  
Y sigo esclavo de sus besos  
y sigo preso de mis miedos  
hemos llegado a un punto de inflexión  
en el que ésta obsesión está apartándome de ti  
Y sigo esclavo de sus besos  
y sigo preso de mis miedos  
y sigo sin saber por qué razón  
sigue ella en mi interior  
en nuestro punto de inflexión.  
Y sigo esclavo de sus besos  
No hay quien controle al amor  
de hecho te quiero como a nadie más  
pero a veces es ella la que me derrumba mi seguridad.  
Yo soy así, y seguiré vagando errante por tu piel  
yo no podré dar todo de mí  
mientras que olvide a esa mujer.  
Y sigo esclavo de sus besos y sigo preso de mis miedos  
hemos llegado a un punto de inflexión  
en el que ésta obsesión está apartándome de ti  
Y sigo esclavo de sus besos  
y sigo preso de mis miedos  
y sigo sin saber por qué razón

sigue ella en mi interior  
en nuestro punto de inflexión.  
Y sigo esclavo de sus besos  
Yo no podré dar todo de mí  
mientras que olvide a esa mujer  
Y sigo esclavo de sus besos  
y sigo preso de mis miedos  
hemos llegado a un punto de inflexión  
en el que ésta obsesión está apartándome de ti.  
Y sigo esclavo de sus besos oh  
y sigo esclavo de sus besos

**60. Colgando en tus manos** (Carlos Baute y Marta Sánchez, 2009)

Quizá no fue coincidencia encontrarme contigo  
Tal vez esto lo hizo el destino  
Quiero dormirme de nuevo en tu pecho  
Y después me despierten tus besos  
Tu sexto sentido sueña conmigo  
Sé que pronto estaremos unidos  
Esa sonrisa traviesa que vive conmigo  
Sé que pronto estaré en tu camino  
Sabes que estoy colgando en tus manos  
Así que no me dejes caer  
Sabes que estoy colgando en tus manos  
Te envío poemas de mi puño y letra  
Te envío canciones de 4.40  
Te envío las fotos cenando en Marbella  
Y cuando estuvimos por Venezuela  
Y así me recuerdes y tengas presente  
Que mi corazón está colgando en tus manos  
Cuidado, cuidado  
Que mi corazón está colgando en tus manos  
No perderé la esperanza de hablar contigo  
No me importa que dice el destino  
Quiero tener tu fragancia conmigo  
Y beberme de ti lo prohibido  
Sabes que estoy colgando en tus manos  
Así que no me dejes caer  
Sabes que estoy colgando en tus manos  
Te envío poemas de mi puño y letra  
Te envío canciones de 4.40  
Te envío las fotos cenando en Marbella  
Y cuando estuvimos por Venezuela  
Y así me recuerdes y tengas presente  
Que mi corazón está colgando en tus manos  
Cuidado, cuidado

Cuidado, cuidado (mucho cuidado)  
 Cuidado, Marta yo te digo Me tienes en tus  
 manos  
 Cuidado, cuidado (mucho cuidado)  
 No importa qué diga el destino Quédate  
 conmigo  
 Lo quiero todo de ti Tus labios tu cariño lo  
 prohibido  
 Te envío poemas de mi puño y letra  
 Te envío canciones de 4.40  
 Te envío las fotos cenando en Marbella  
 Y cuando estuvimos por Venezuela  
 Y así me recuerdes y tengas presente  
 Que mi corazón está colgando en tus manos  
 Cuidado, cuidado  
 Que mi corazón está colgando en tus manos  
 Que mi corazón está colgando en tus manos  
 Que mi corazón está colgando en tus manos

## FEMALE SONGS

### 1950s

#### 61. *Dos cruces* (Nati Mistral, 1952)

Sevilla tuvo que ser con su lunita plateada  
 testigo de nuestro amor bajo la noche callada  
 y nos quisimos tú y yo con un amor sin  
 pecado  
 pero el destino ha querido que vivamos  
 separados  
 Están clavadas dos cruces en el monte del  
 olvido  
 por dos amores que han muerto sin haberse  
 comprendido  
 Están clavadas dos cruces en el monte del  
 olvido  
 por dos amores que han muerto  
 que son el tuyo y el mío.  
 Ay barrio de santa Cruz Ay plaza de doña  
 Elvira  
 os vuelvo yo a recordar y me parece mentira  
 ya todo aquello paso, todo quedó en el olvido  
 nuestras promesas de amores en el aire se  
 han perdido  
 Están clavadas dos cruces en el monte del  
 olvido  
 por dos amores que han muerto sin haberse  
 comprendido

están clavadas dos cruces en el monte del  
 olvido  
 por dos amores que han muerto que son el  
 tuyo y el mío. Que son el tuyo y el mío  
 están clavadas dos cruces en el monte del  
 olvido  
 por dos amores que han muerto que son el  
 tuyo y el mío. Que son el tuyo y el mío

#### 62. *Me debes un beso* (Carmen Morell & Pepe Blanco, 1953)

Es pagar las deudas, para todos un deber  
 Di lo que te debo y en el acto pagaré  
 No querrás pagarlo pero yo lo he de cobrar  
 Si no confieras que deuda es esa,  
 no te la podré pagar  
 ay Que me debes un beso No te lo perdono  
 Me debes un beso me lo cobraré  
 No me exijas eso, que un beso se ofrece  
 Y si lo merece, te lo brindaré.  
 Me debes un beso no puede negarlo  
 Si puedo pagarlo, te lo pagaré.  
 Es virtud sublime, no exigirle a una mujer  
 Yo no exijo nunca, y aun ganando se perder  
 Con ganas del beso yo lo tengo que pagar  
 Si te violenta pagar la cuenta,  
 no me quedo sin cobrar'  
 me debes un beso No te lo perdono  
 Me debes un beso me lo cobraré  
 No me exijas eso, que un beso se ofrece  
 Y si lo merece, te lo brindaré.  
 Me debes un beso no puede negarlo  
 Si puedo pagarlo, te lo pagaré.  
 No me exijas eso, que un beso se ofrece  
 Y si lo merece, te lo brindaré.  
 Me debes un beso no puede negarlo  
 Si puedo pagarlo, te lo pagaré/me lo cobraré

#### 63. *Yo soy esa* (Juanita Reina, 1953)

Yo era luz del alba, espuma del río,  
 Candelita de oro puesta en un altar;  
 Yo era muchas cosas que ya se han perdido  
 En los arenales de mi voluntad.  
 Y ahora soy lo mismo que un perro sin amo,  
 Que ventea el sitio donde va a morí..  
 Si alguien me pregunta que cómo me llamo,  
 Me encojo de hombros y contesto así:  
 Yo soy...esa...Esa oscura clavellina

Que va de esquina en esquina  
Vorviendo atrás la cabeza.  
Lo mismo me llaman Carmen,  
Que Lolilla que Pila;  
Con lo que quieran llamarme Me tengo que conforma.  
Soy la que no tiene nombre, La que a nadie le interesa,  
La perdición de los hombres, La que miente cuando besa. Ya...lo sabe... Yo soy... esa...  
Un mosito bueno, borracho de luna,  
Pudo ser la tabla de mi salvación;  
"como a ti te quiero, no quise a ninguna;  
te ofrezco la rosa de mi corazón"  
Y yo que mintiendo me gano la vida  
Me sentí orgullosa der cariño aquel  
Y para pagarle lo que me quería,  
Con cuatro palabras lo desengañé.  
Yo soy...esa...Esa oscura clavellina  
Que va de esquina en esquina  
Vorviendo atrás la cabeza.  
Lo mismo me llaman Carmen,  
Que Lolilla que Pila;  
Con lo que quieran llamarme Me tengo que conformar.  
Soy la que no tiene nombre, La que a nadie le interesa,  
La perdición de los hombres, La que miente cuando besa. Ya...lo sabe... Yo soy... esa...

**64. El cordón de mi corpiño** (Antoñita Moreno, 1954)

Tú quieres que yo te dé, lo que no te debo dar,  
el cordón de mi corpiño, mi niño, que no lo puedo cortar, el cordón de mi corpiño, mi niño que no lo puedo cortar.  
Ay!, sol y luna, ay!, luna y cielo.  
¿Dónde estuviste anoche, que mis ojos no te vieron?  
¿dónde estuviste anoche, que mis ojos no te vieron?.  
Ay!, ay!, ay!, cuando tú besas mi boca.  
Ay!, ay!, ay!, yo por ti me vuelvo loca.  
Tra, la, la, rá, yo por ti me vuelvo loca.  
Tra, la, la, rá yo por ti me vuelvo loca.  
Si tú quieres el cordón, tijeras te traigo aquí,  
pa' que cortes el corpiño, mi niño,  
que no lo puedes sufrir,

pa' que cortes el corpiño, mi niño,  
que no lo puedes sufrir.  
Ay!, sol y luna, ay!, luna y cielo.  
¿Dónde estuviste esa noche, que tan guapo te pusieron?  
¿dónde estuviste rondando, que tan guapo te pusieron?  
Ay!, ay!, ay!, no me dejes vida mía.  
Ay!, ay!, ay!, que sin ti no sé qué haría.  
Tra, la, la, que sin ti no sé qué haría.  
Tra, la, la, rá que sin ti no sé qué haría.

**65. Espinita** (Ana María González, 1954)

Suave que me estás matando  
que estás acabando con mi juventud,  
yo quisiera haberte sido infiel y pagarte con una traición  
Tú eres como una espinita  
que se me ha clavado en el corazón,  
suave que me estás sangrando  
que me estás matando de pasión.  
Yo que sufro por mi gusto  
este cruel martirio que me da tu amor,  
no me importa lo que me hagas  
si en tus besos vive toda mi ilusión.  
Y que pase lo que pase  
que este pecho amante es lo más de ti,  
aunque yo quisiera no puedo olvidarte  
porque siempre vas dentro de mí.  
Suave que me estás matando  
que estás acabando con mi juventud,  
yo quisiera haberte sido infiel y pagarte con una traición  
Tú Eres como una espinita  
que se me ha clavado en el corazón,  
suave que me estás sangrando  
que me estás matando de pasión  
Eres como una espinita  
que se me ha clavado en el corazón,  
suave que me estás sangrando  
que me estás matando de pasión  
suave que me estás sangrando  
que me estás matando de pasión  
suave que me estás sangrando  
que me estás matando de pasión

**66. Te he de querer mientras viva** (Marifé de Triana, 1955)

Cuando nos vieron, del brazo,  
cruzar platicando la Calle Real,  
entre la gente del pueblo fui la letanía de  
nunca acabar: Que si puede ser su padre...  
Que es mucho lo que ha corrió...  
Que un hombre así, de sus años, no es  
bueno para marío...  
Fueron tantas cosas las que yo sentí,  
que tras de la reja, de cara a tus ojos, me  
oyeron decir: Por mi salud, yo te juro que eres  
pa mí lo primero, Y me duele hasta la sangre  
de lo mucho que te quiero.  
No se me importan tus canas ni el decir de los  
demás, lo que me importa es que sepas que  
te quiero de verdad.  
Soy de tus besos cautiva. Y así escribí en mi  
bandera: Te he de querer mientras viva,  
compañero, mientras viva  
y hasta después que me muera...  
Tú a lo mejor te imaginas que yo,  
por mis años, me voy a cansar  
y en el cariño, serrano, yo me considero de tu  
misma edad  
Y no miro a los chavales, contigo voy  
orgullosa,  
pues me llevas a tu vera como quien lleva a  
una rosa  
No le tengas miedo a mi juventud  
que pa' mi persona  
no existe en el mundo nadie más que tú.  
Por mi salud yo te juro que eres pa mí lo  
primero.  
Y me duele hasta la sangre de lo mucho que  
te quiero.  
No se me importan tus canas ni el decir de los  
demás,  
lo que me importa es que sepas que te quiero  
de verdad.  
Soy de tus besos cautiva  
Y así escribí en mi bandera:  
te he querer mientras viva, compañero,  
mientras viva, y hasta después que me muera

**67. Yo te diré** (Elder Barber, 1958)

Cada vez que el viento pasa, se lleva una flor  
Pienso que nunca más volverás mi amor

Yo te diré por qué mi canción  
te llama sin cesar  
me falta tu risa me faltan tus besos  
me falta tu despertar.  
Yo te diré por qué mi canción  
te siente sin cesar mi sangre latiendo  
mi vida pidiendo que tú no te alejes más.  
Cada vez que el viento pasa se lleva una flor  
pienso que nunca más volverás mi amor.  
No me abandones nunca al anochecer  
que la luna sale tarde y me puedo perder.  
Así sabrás por qué mi canción  
te llama sin cesar  
risa me faltan tus besos  
me falta tu risa me falta tu despertar.  
me faltan tus besos me falta tu risa  
me falta tu despertar

**68. Las chicas de la cruz roja** (Ana María Parra, 1959)

Diez mil muchachas bonitas en Madrid han  
florecido y van por calles y plazas,  
reparten banderas, sonríen y cantan.  
Las chicas de la Cruz Roja, novias de la  
primavera, abrieron sus corazones cantando,  
cantando encuentran amores.  
Primavera en la solapa, primavera en el  
jardín,  
y primavera en el cielo del corazón de Madrid,  
Las chicas de la Cruz Roja, en Madrid han  
florecido y van cantando canciones,  
regalan sonrisas y encuentran amores.  
Las chicas de la Cruz Roja, novias de la  
primavera, abrieron sus corazones cantando,  
cantando encuentran amores.  
y van cantando canciones,  
regalan sonrisas y encuentran amores.

**69. Un telegrama** (Monna Bell, 1959)

Antes de que tus labios  
Me confirmaran que me querías  
Ya lo sabía, ya lo sabía  
Porque con la mirada tú me pusiste un  
telegrama Que me decía, que me decía:  
Destino tu corazón Domicilio cerca del cielo  
Remitente mis ojos son  
Y texto "te quiero, te quiero"  
Antes de que tus labios

Me confirmaran que me querías  
Ya lo sabía, ya lo sabía  
Porque con la mirada tú me pusiste un  
telegrama Que lo decía, que lo decía  
(Antes de que tus labios  
Me confirmaran que me querías)  
Ya lo sabía, ya lo sabía  
(Porque con la mirada tú me pusiste un  
telegrama) Que me decía, que me decía  
Remitente mis ojos son  
Y texto "te quiero, te quiero"  
Antes de que tus labios  
Me confirmaran que me querías  
Ya lo sabía, ya lo sabía  
Porque con la mirada tú me pusiste un  
telegrama Que lo decía, que lo decía  
Ay, ay, ay, Ay, ay, ay Ya lo sé, ya lo sé  
Y también, y también te querré  
Y también te querré

**Luna de miel** (Gloria Lasso, 1959)

Nunca sabré cómo tu alma ha encendido mi  
noche,  
nunca sabré el milagro de amor que ha  
nacido por ti.  
Nunca sabré por qué siento tu pulso en mis  
venas,  
nunca sabré en qué viento llegó este querer.  
Mi vida llama tu vida y busca tus ojos;  
besa tu suelo, reza en tu cielo, late en tu sien.  
Ya siempre unidos, ya siempre, mi corazón  
con tu amor  
Yo sé que el tiempo es la brisa que dice a tu  
alma:  
ven hacia mí, así el día vendrá que amanece  
por ti. La luna de miel.  
Nunca sabré qué misterio nos trae esta  
noche,  
nunca sabré cómo vino esta luna de miel.  
La luna brilla en tus ojos y con mi desvelo  
besa en tu suelo, reza en tu cielo, late en tu  
sien.  
Ya siempre unidos, ya siempre, mi corazón  
con tu amor. Yo sé que el tiempo es la brisa  
que dice a tu alma: ven hacia mí, así el día  
vendrá que amanece por ti. La luna de miel.  
Luna de miel, luna de mieeel.

\*\*\*\*\*

**1960s**

**70. El día de los enamorados** (Mona Bell, 1960)

Hoy es día de los enamorados  
con ansias y esperanzas de un querer  
por eso teniéndote a mi lado tu amor en este  
día lograré  
Hoy es día de los enamorados  
juntemos tu sonrisa y mi canción  
que al unirse con un beso nuestros labios  
con amor tendrás por siempre mi corazón  
San Valentín yo no te olvido  
porque en tu fiesta su cariño he conseguido  
Hoy es el día de los enamorados  
y sólo lo que importa es el querer  
y por eso he de pedir que siempre vele por  
los dos  
Y nos proteja San Valentín  
(Hoy es el día de los enamorados  
con ansias y esperanzas de un querer  
por eso teniéndote a mi lado tu amor en este  
día lograré  
Hoy es día de los enamorados  
juntemos tu sonrisa y mi canción)  
que al unirse con un beso nuestros labios  
con amor tendrás por siempre mi corazón  
San Valentín yo no te olvido  
pues en tu fiesta su cariño he conseguido  
Hoy es el día de los enamorados  
y solo lo que importa es el querer  
y por eso he de pedir que siempre vele por  
los dos  
Y nos protejaa y nos proteja .... San  
Valentín

**71. Estando contigo** (Conchita Bautista, 1961)

Tengo millares de estrellas y tengo la luna y el  
sol  
Y la luz de tu mirada, y la luz de tu mirada  
dentro de mi corazón  
Tengo las nubes del cielo, y tengo las olas del  
mar  
Y si tengo tu cariño, y si tengo tu cariño,  
ya no quiero nada más  
Estando contigo, contigo, contigo, de pronto  
me siento feliz

Y cuando te miro, te miro, te miro,  
me olvido del mundo y de mí  
¡Qué maravilloso es quererte así!  
Estando contigo, contigo, contigo, me siento  
feliz  
Cuando amanece nevando, no siento la falta  
del sol  
Y los copos de la nieve, y los copos de la  
nieve  
me parecen de color  
Cuando la tarde termina y todo se empieza a  
nublar  
Mi camino se ilumina, mi camino se ilumina  
si me vuelves a mirar  
Estando contigo, contigo, contigo, de pronto  
me siento feliz  
Y cuando te miro, te miro, te miro,  
me olvido del mundo y de mí  
¡Qué maravilloso es quererte así!  
Estando contigo, contigo, contigo, me siento  
feliz  
¡Qué maravilloso es quererte así!  
Estando contigo, contigo, contigo  
Hablando contigo, contigo, contigo  
Soñando contigo, contigo, contigo  
Me siento feliz ¡Feliz!

**73. El novio de otra** (Connie Francis, 1962)

Sólo pienso en él, desde que lo vi,  
de otra chica es, y me gusta a mí.  
Yo quiero su amor, y él ya tiene a quién  
querer. Oh  
Sé que no está bien, que no puede ser,  
pienso que su amor, nunca alcanzaré.  
Yo que puedo hacer, si él ya tiene a quién  
querer.  
Y juntos, pasar yo los veo, y pasan cerca de  
mí,  
yo sé que es tonto mi llanto,  
que es tonto que yo llore por él, sí, sí, sí, sí.  
Y mi tonto amor, no puedo olvidar,  
y sólo lo olvidaré, si puedo encontrar,  
un muchacho igual, que sólo me quiera a mí.  
Y juntos, pasar yo los veo, y pasan cerca de  
mí,  
yo sé que es tonto mi llanto,  
que es tonto que yo llore por él, sí, sí, sí, sí.  
Y mi tonto amor, no puedo olvidar,  
y sólo olvidaré,

si puedo encontrar, un muchacho igual,  
que sólo me quiera a mí. Oh, sí, sí, sí, sí, oh.  
Sí sí sí sí, oh...

**74. No tengo edad para amarte** (Gigliola  
Cinquetti, 1964)

No tengo edad, no tengo edad, para amarte  
y no está bien que salgamos solos los dos.  
No sé qué más, no sé qué más puedo decirte,  
tú sabes ya muchas más cosas que yo.  
Deja que viva, este amor tan romántico  
deja que llegue el día soñado más ahora no.  
No tengo edad, no tengo edad,  
para amarte y no está bien que salgamos  
solos los dos  
Tal vez querrás, tal vez querrás esperarte  
que sea mayor y pueda darte mi amor.  
Deja que viva, este amor tan romántico  
deja que llegue el día soñado más ahora no.  
No tengo edad, no tengo edad, para amarte  
y no está bien que salgamos solos los dos.  
Tal vez querrás, tal vez querrás esperarte  
que sea mayor y pueda darte mi amor.

**75. La chica ye-ye** (Concha Velasco, 1965)

No te quieres enterar que te quiero de verdad,  
no te quieres enterar  
No te quieres enterar ye ye  
que te quiero de verdad, ye ye ye ye  
y tendrás que pedirme de rodillas un poquito  
de amor pero no te lo daré, ye, ye  
porque no te quiero ver, ye ,ye ,ye, ye  
porque tu no haces caso  
ni te apiadas, de mi pobre corazón.  
Búscate una chica, una chica yeye  
que tenga mucho ritmo, y que cante en inglés,  
el pelo alborotado y las medias de color  
una chica yeye, una chica yeye  
que te comprenda como yo  
No te quieres enterar, ye, ye  
que te quiero de verdad, ye, ye, ye, ye  
y vendrás a pedirme y a rogarme,  
y vendrás como siempre a suplicarme,  
que sea tu chica, tu chica yeye  
que sea tu chica yeye  
que sea tu chica, tu chica yeye  
que sea tu chica yeye  
Búscate una chica, una chica yeye



que tenga mucho ritmo y que cante en inglés,  
el pelo alborotado, y las medias de color  
una chica yeye, una chica ye, ye  
que te comprenda como yo  
No te quieres enterar, ye, ye  
que te quiero de verdad, ye, ye, ye, ye  
y vendrás a pedirme y a rogarme,  
y vendrás como siempre a suplicarme,  
que sea tu chica, tu chica yeye que sea tu  
chica yeye  
que sea tu chica, tu chica yeye que sea tu  
chica, Yeyeeeeeeee...

**76. Muñeca de cera** (France Gall/Karina, 1965)

Soy tan sólo una muñeca que no sabe de amor  
El corazón pongo en mi canción  
Poupée de cire, poupée de son  
Soy de cera, soy de trapo, pero no de salón  
Mi vida es dulce como un bombón  
Poupée de cire, poupée de son  
En mis discos pueden ver mi corazón tal como es  
Y mi voz se puede oír En todas partes a la vez  
Todas las demás muñecas ríen alrededor  
Ésas que bailan con mi canción  
Poupée de cire, poupée de son  
Ésas mismas que se mueven por un sí, por un no  
Ésas que juegan con el amor  
Poupée de cire, poupée de son, lalalala  
En mis discos pueden ver mi corazón tal como es  
Y mi voz se puede oír En todas partes a la vez  
Me pregunto cada instante por qué canto al amor  
Si todavía mi corazón ninguna vez se enamoró  
Soy tan sólo una muñeca que no sabe de amor  
Con los cabellos igual que el sol  
Poupée de cire, poupée de son  
Pero algún día sabré de amor  
Poupée de cire, poupée de son  
Pero algún día sabré de amor  
Poupée de cire, poupée de son

**77. Marionetas en la cuerda** (Sandie Shaw, 1967)

¡Ay! si me quisieras lo mismo que yo  
pero somos marionetas bailando sin fin  
en la cuerda del amor.  
Un payaso de feria seré queriéndote siempre así.  
Dando vueltas de amor viviré siempre detrás de ti.  
No sé ni dónde vas, ni dónde me llevarás.  
¡Ay! si me quisieras lo mismo que yo,  
pero somos marionetas bailando sin fin  
en la cuerda del amor.  
Es la angustia de estar sin saber cuándo tú me querrás  
es la cuerda que puede romper mucha felicidad.  
No sé ni dónde vas, ni dónde me llevarás.  
¡Ay! si me quisieras lo mismo que yo  
pero somos marionetas bailando sin fin  
en la cuerda del amor.  
¡Ay! si me quisieras lo mismo que yo  
pero somos marionetas bailando sin fin  
en la cuerda del amor. En la cuerda del amor.

**78. Romeo y Julieta** (Karina, 1968)

No, no somos ni Romeo ni Julieta  
actores de un romance sin final,  
no, no somos ni Romeo ni Julieta,  
ni estamos en la Italia medieval.  
No, nosotros no tenemos que enfrentarnos,  
con nadie que se oponga a nuestro amor,  
pues, pues todo es diferente en nuestros días,  
y hoy brilla el sol radiante de esplendor.  
A veces yo siento miedo al ver mi felicidad,  
será porque yo te quiero, de verdad.  
Más pienso que nuestra dicha  
no debe acabar jamás  
en tanto que nos queramos siempre igual.  
No, no somos ni Romeo ni Julieta,  
aquellos que murieron por su amor.  
No, no somos ni Romeo ni Julieta  
viviendo prisioneros del temor.  
No, no existe ni una duda en nuestra vida  
Y es fácil hoy en día ser feliz  
Tú tan sólo quíereme de igual manera  
que estoy mi amor, queriéndote y a ti.

No, nosotros no tenemos que enfrentarnos  
con nadie que se oponga a nuestro amor,  
pues, pues todo es diferente en nuestros  
días,  
y hoy brilla el sol radiante de esplendor.  
No, no somos ni Romeo ni Julieta,  
aquellos que murieron por su amor, no...

**79. La bambola** (Patty Bravo, 1968)

Para ti yo soy, para ti yo soy solamente una  
bambola,  
con quien juegas tú, con quien juegas tú  
solamente una bambola, no te acuerdas  
cuando llamo, cuando estoy muy triste y sola  
pues sólo piensas en ti  
No muchacho no, no muchacho no, de mi  
amor no te rías más, no es un juego más esto  
se acabó no mereces mi corazón,  
te prometo firmemente... que no volverás a  
verme no, ya no te quiero más.  
No muchacho no tú no conseguirás que yo  
sea una más de quien te puedas burlar oh no,  
oh no  
Para ti yo soy, para ti yo soy, solamente una  
bambola, con quien juegas tú, con quien  
juegas tú  
Solamente una bambola, no te acuerdas  
cuando lloro, cuando estoy muy triste y sola  
pues sólo piensas en ti  
No muchacho no, tú no conseguirás que yo  
sea una más de quien te puedas burlar, oh no  
oh no  
Para ti yo soy, con quien juegas tú,  
para ti yo soy, con quien juegas tú

**80. Corazón contento** (Marisol, 1969)

Tu eres lo más lindo de mi vida  
Aunque yo no te lo diga, aunque yo no te lo  
diga  
Si tú no estás yo no tengo alegría  
Yo te extraño de noche, yo te extraño de día  
Yo quisiera que sepas Que nunca quise así  
Que mi vida comienza Cuando te conocí  
Tú eres como el sol de la mañana  
Que entra por mi ventana Que entra por mi  
ventana  
Tu eres de mi vida la alegría  
Eres sueño en la noche Eres ritmo en mis

días  
Tengo el corazón contento El corazón  
contento  
lleno de alegría  
Tengo el corazón contento  
Desde aquél momento En que llegaste a mí  
Y doy gracias a la vida  
Y le pido a Dios que no me faltes nunca  
Yo quisiera que sepas Que nunca quise así  
Que mi vida comienza Cuando te conocí  
Tengo el corazón contento El corazón  
contento  
lleno de alegría  
Tengo el corazón contento  
Desde aquél momento en que llegaste a mí  
Y doy gracias a la vida  
Y le pido a Dios que no me faltes nunca  
Yo quisiera que sepas Que nunca quise así  
Que mi vida comienza Cuando te conocí  
Tú eres como el sol de la mañana  
Que entra por mi ventana Que entra por mi  
ventana, shalalalala

\*\*\*\*\*

**1970s**

**81. Hoy daría yo la vida** (Martinha, 1971)

Hoy daría yo la vida por no verte más  
Te lo juro por mi vida quiero ya olvidar  
Hoy daría yo la vida por no verte más  
Te lo juro por mi vida quiero ya olvidar  
Yo no sé más nada  
Sólo amar y estar contigo  
Y por más que intento olvidar no lo consigo  
Hoy daría yo la vida por no verte más  
Te lo juro por mi vida quiero ya olvidar  
Igual un mundo entero nunca más veré  
Aquellos ojos tristes que yo tanto amé  
Pero late en mí un corazón enamorado  
Que habla siempre así  
Hoy daría yo la vida por tu amor de ayer  
Hoy daría yo la vida por volverte a ver

**82. Yo no soy esa** (Mari Trini, 1972)

Yo no soy esa que tú te imaginas  
una señorita tranquila y sencilla  
que un día abandonas y siempre perdona

esa niña sí..no.. esa no soy yo  
 yo no soy esa que tú te creías  
 la paloma blanca que le baila al agua  
 que ríe por nada diciendo sí a todo  
 esa niña sí..no...esa no soy yo  
 No podrás presumir jamás de haber jugado  
 con la verdad, con el amor, de los demás  
 Si en verdad me quieres, yo ya no soy esa  
 que se acobarda frente a una borrasca  
 luchando entre olas encuentra la playa  
 esa niña sí...no... esa no soy yo  
 Pero si buscas tan sólo aventuras  
 amigo pon guardia a toda tu casa  
 yo no soy esa que pierde esperanza,  
 piénsalo ya, nooo  
 Yo no soy esa que tú te imaginas  
 una señorita tranquila y sencilla  
 que un día abandonas y siempre perdona  
 esa niña sí..no.. esa no soy yo  
 esa niña sí..no.. esa no soy yo  
 esa niña sí..no.. esa no soy yo  
 esa niña sí..no.. esa no soy yo

**83. *Te estoy amando locamente* (Las Grecas, 1974)**

Te estoy amando locamenti,  
 pero no sé cómo te lo voy a decir.  
 Quisiera que me comprendieras,  
 y sin darte cuenta te alejas de mí.  
 Prefiero no pensar, prefiero no sufrir.  
 Lo que quiero es que me beses,  
 recuerda que deseo tenerte muy cerca,  
 pero sin darte cuenta te alejas de mí  
 Lo que quiero es que me beses,  
 recuerda que deseo tenerte muy cerca,  
 pero sin darte cuenta te alejas de mí  
 Si me aconvenzo, si me aconvenzo,  
 dame tu ausensi que sabe a beso,  
 Nai no nai no na, na nai no nai, nai no nai, nai  
 no na.  
 Te estoy amando locamenti,  
 pero no sé cómo te lo voy a decir.  
 Quisiera que me comprendieras,  
 y sin darte cuenta te alejas de mí.  
 Prefiero no pensar, prefiero no sufrir.  
 Lo que quiero es que me beses,  
 recuerda que deseo tenerte muy cerca,  
 pero sin darte cuenta te alejas de mí  
 Lo que quiero es que me beses,

recuerda que deseo tenerte muy cerca,  
 pero sin darte cuenta te alejas de mí  
 Si me aconvenzo, si me aconvenzo...  
 dame tu ausensi que sabe a beso,  
 Nai no nai no na, nai no nai no na

**84. *Tómame o déjame* (Mocedades, 1974)**

Tómame o déjame pero no me pidas que te  
 crea más  
 cuando llegas tarde a casa no tienes por qué  
 inventar pues tu ropa huele a leña de otro  
 hogar  
 Tómame o déjame si no estoy despierta,  
 déjame soñar  
 no me beses en la frente, sabes que te oí  
 llegar  
 y tu beso sabe a culpabilidad.  
 Tú me admiras porque callo y miro al cielo  
 porque no me ves llorar  
 y te sientes cada día más pequeño  
 y esquivas mi mirada en tu mirar.  
 Tómame o déjame ni te espío ni te quito  
 libertad  
 pero si dejas el nido, si me vas a abandonar  
 hazlo antes de que empiece a clarear.  
 Tú me admiras porque callo y miro al cielo  
 porque no me ves llorar  
 y te sientes cada día más pequeño  
 y esquivas mi mirada en tu mirar.  
 Tómame o déjame y si vuelves trae contigo la  
 verdad  
 trae erguida la mirada trae contigo mi rival  
 si es mejor que yo, podré entonces llorar.

**85. *Amor de medianoche* (Cecilia, 1975)**

Me has mirado como quien mira al mar  
 Como un lujo que debes conservar,  
 Yo no quiero ser tu sombra en un rincón,  
 La muñeca que no tiene opinión  
 Has comprado el silencio de mi voz  
 Con amor que al fin no es más que amor,  
 Yo no soy la marioneta de cartón,  
 El juguete que baila en tu guiñol  
 Adiós amor de medianoche, Hoy mi voz  
 quiere gritar, abre tu puerta y déjame volar,  
 Volar en libertad  
 Quiero romper mis viejos lazos,  
 Quiero ser mía y nada más,

Quiero dejar lo que me has dado y no mirar atrás  
Te regalo las horas que viví entre cuatro paredes junto a ti, quédate con mis recuerdos, Yo me voy aún más lejos pues ya lejos estoy  
Adiós amor de medianoche, Hoy mi voz quiere gritar,  
Abre tu puerta y déjame volar, Volar en libertad  
Adiós amor de medianoche, Hoy mi voz quiere gritar,  
Abre tu puerta y déjame volar, Volar en libertad

**86. Amor, amor** (Lolita, 1975)

Amor, amor, amor, amor, amor.  
Quisiera detener ahora el tiempo por estar contigo siempre sintiendo como yo siento ahora nunca he sentido me haces soñar despierta me siento niña  
Amor, amor, amor, amor, amor.  
Cuando miro a tus ojos azul del cielo es nácar tu sonrisa trigo es tu pelo ya veo amanecer en tu semblante no quiero separarme de ti un instante  
Amor, amor, amor, amor, amor.  
Ya estoy enloqueciendo, ay quiero eso vivir de tus caricias y con tus besos porque estando contigo es todo tan hermoso que me siento feliz con verte a ti dichoso  
Amor, amor, amor, amor, amor, amor, amor...

**87. Fiesta** (Rafaella Carrá, 1977)

Desde esta noche cambiará mi vida.  
(Desde esta noche, desde esta noche).  
No quiero ser ya más la abandonada.  
(No quiero serlo, no quiero serlo).  
¿Cuántas lágrimas he derramado?  
¿Cuántos besos he desperdiciado?  
Él decía que era culpa mía, que anulaba yo su libertad  
Yo le dije si no estás tú que voy a hacer si no estás tú.  
Y he sabido que es peligroso decir siempre la verdad  
Si un día te has sentido enamorada  
No, no digas que le quieres, cállalo.

Yo le dije si no estás tú que voy a hacer si no estás tú.  
Y he sabido que es peligroso decir siempre la verdad.  
Por eso aquí tengo yo esta fiesta pero sin ti.  
Fiesta, qué fantástica, fantástica esta fiesta, qué fantástica, fantástica esta fiesta, esta fiesta con amigos y sin ti.  
En esta noche me siento contenta.  
(En esta noche, en esta noche.)  
Ha aparecido lo que yo esperaba.  
(Ha aparecido, ha aparecido).  
No se parecía nada a él, me ha mirado con los ojos tiernos  
Y me ha dicho que era culpa suya, al diablo con la libertad.  
Y me ha dicho si no estás tú qué voy a hacer si no estás tú  
Y he sabido que es peligroso decir siempre la verdad.  
Si un día te has sentido enamorada  
No no digas que le quieres cállalo.  
Él me ha dicho si no estás tú qué voy a hacer si no estás tú  
Y he sabido que es peligroso decir siempre la verdad.  
Mira por qué, hago yo esta fiesta y bailo con él.  
Fiesta, que fantástica, fantástica esta fiesta, qué fantástica, fantástica esta fiesta, esta fiesta en la que descubrí su amor.  
Si un día te has sentido enamorada  
No no digas que le quieres cállalo.  
él me ha dicho si no estás tú qué voy a hacer si no estás tú  
Y he sabido que es peligroso decir siempre la verdad  
Mira porque hago yo esta fiesta y bailo con él  
Fiesta, que fantástica, fantástica esta fiesta, qué fantástica, fantástica esta fiesta, esta fiesta en la que descubrí su amor.  
Fiesta, que fantástica, fantástica esta fiesta, qué fantástica, fantástica esta fiesta, esta fiesta en la que descubrí su amor

**88. Beso a beso...dulcemente** (Paloma San Basilio, 1978)

Te acercas tan despacio que casi me impaciento

Me quemas con tus manos,  
me abrasas con tu aliento  
Amor de horas ocultas, bendito amor secreto  
Mi cuerpo te desea, yo también.  
Es tarde y en mi casa me espera la tristeza  
El fútbol, mi marido y un vaso de café  
"¿Qué tal en la oficina?", "Prepárame la cena"  
¿Me quieres?", "claro, claro", rutina  
indiferencia  
Beso a beso, dulcemente, abrázame que  
quiero  
Sentirme diferente, el mundo no perdona y yo  
Paloma infiel, prefiero estar contigo  
Y no morir con él  
Beso a beso, dulcemente, abrázame que  
quiero  
Sentirme diferente, el mundo no perdona y yo  
Paloma infiel, prefiero estar contigo  
Y no morir con él  
Es triste, se hace tarde, se está durmiendo el  
cielo  
El tiempo se impacienta y tira de mi pelo  
Las ocho y el en casa, ayúdame a marchar  
Me espera mi destino, me espera soledad.  
Beso a beso, dulcemente, abrázame que  
quiero  
Sentirme diferente, el mundo no perdona y yo  
Paloma infiel, prefiero estar contigo  
Y no morir con él. Beso a beso, dulcemente,  
abrázame que quiero Sentirme diferente,  
el mundo no perdona y yo Paloma infiel,  
prefiero estar contigo Y no morir con él

**89. Fue tan poco tu cariño** (Rocío Dúrcal, 1978)

Tú querías que te dejara de querer y lo has  
conseguido, después de pasarme las noches  
enteras llorando por ti.  
Qué ingrato, que después de haberte dado  
lo más bello de mi vida  
hoy no quieras saber más de mí.  
Yo no sé si te olvidaste ya de mí,  
probablemente  
Fue tan poco tu cariño para mí que ahora el  
que tienes otro amor lo gozará, sabrá Dios  
quién  
¡qué buena suerte! ¡Qué lo disfrute! ¡Qué lo  
aproveche!  
Pero no me pidas, que te vaya yo a olvidar

es imposible, porque es más fácil que te  
vuelva yo a querer, a que te olvide.  
Yo no sé si te olvidaste ya de mí,  
probablemente  
Fue tan poco tu cariño para mí que ahora el  
que tienes otro amor lo gozará, sabrá Dios  
quién  
¡qué buena suerte! ¡Qué lo disfrute! ¡Qué lo  
aproveche!  
Pero no me pidas, que te vaya yo a olvidar  
es imposible, porque es más fácil que te  
vuelva yo a querer, a que te olvide.

**90. Estoy bailando** (Hermanas Goggi, 1979)

Si lo dejamos bailando, será más fácil que  
hablar,  
tú bailas con cualquier rubia, y yo me dejo  
llevar ahh  
Me bebo tu coca cola, te dejo el vaso vacío  
y sigo bailando sola, o con cualquier ligue  
mío.  
estoy bailando, con dientes y uñas yo me  
defiendo,  
y el corazón me late al tiempo de la música,  
y allá el mundo,  
que es negro como el mar más profundo  
cuando, estoy bailando, como sonámbula  
que no despertará... porque bailando,  
como en Brasil de la tristeza me escondo,  
después de todo cada cual lleva su máscara,  
y yo esta noche me libero al fin de ti, bailando  
qué lento es este trágico tango,  
después de todo cada cual lleva su máscara,  
y yo esta noche me libero al fin de ti,  
bailando!  
me miras muy fijamente, vente conmigo a  
bailar, la noche es joven bailando,  
mañana ya se verá  
estoy bailando, con dientes y uñas yo me  
defiendo,  
y el corazón me late al tiempo de la música,  
y allá el mundo,  
que es negro como el mar más profundo  
cuando, estoy bailando, como sonámbula  
que no despertará... porque bailando,  
como en Brasil de la tristeza me escondo,  
después de todo cada cual lleva su máscara,  
y yo esta noche me libero al fin de ti, bailando  
qué lento es este trágico tango,

después de todo cada cual lleva su máscara,  
y yo esta noche me libero al fin de ti,  
bailando...  
qué lento es este trágico tango,  
después de todo cada cual lleva su máscara,  
y yo esta noche me libero al fin de ti,  
bailando...  
y yo esta noche me libero al fin de ti,  
bailando!

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## 1980s

### 91. *Juntos* (Paloma San Basilio, 1982)

Te quiero mucho, aunque te suene a lo de siempre.  
Más que un amigo, eres un mago diferente.  
Andar a saltos entre el tráfico  
Leer a medias el periódico  
Colarnos juntos en el autobús  
Cantar hasta quedar afónicos. Viviendo juntos  
Juntos, un día entre dos, parece mucho más que un día  
Juntos, amor para dos, amor en buena compañía Si tú eres así, que suerte que ahora estés junto a a mí.  
Juntos, café para dos, fumando un cigarrillo a medias. Juntos, cualquier situación de broma entre las cosas serias.  
El mundo entre dos, diciendo a los problemas adiós.  
Figúrate, dos locos sueltos en plena calle  
La misma cama y un bocadillo a media tarde  
Hacer del lunes otro sábado  
Cruzar en rojo los semáforos. Viviendo juntos  
Juntos, un día entre dos, parece mucho más que 1 día  
Juntos, amor para dos, amor en buena compañía  
Si tú eres así, que suerte que ahora estés junto a a mí.  
Juntos, café para dos, fumando un cigarrillo a medias  
Juntos, cualquier situación de broma entre las cosas serias  
El mundo entre dos, diciendo a los problemas adiós.  
Hacer del lunes otro sábado  
Cruzar en rojo los semáforos. Viviendo juntos

Juntos, un día entre dos, parece mucho más que 1 día  
Juntos, amor para dos, amor en buena compañía  
Si tú eres así, que suerte que ahora estés junto a a mí.  
Juntos, café para dos, fumando un cigarrillo a medias  
Juntos, cualquier situación de broma entre las cosas serias  
El mundo entre 2, diciendo a los problemas adiós.  
El mundo entre dos, diciendo a los problemas adiós.

### 92. *Como una ola* (Rocío Jurado, 1982)

Grabé tu nombre en mi barca, me hice por ti marinero  
Para cruzar los mares surcando los deseos  
Fui tan feliz en tus brazos, fui tan feliz en tu puerto  
Que el corazón quedó preso de tu cuerpo y de tu piel  
Como una ola tu amor llegó a mi vida  
Como una ola de fuego y de caricias  
De espuma blanca y rumor de caracolas.  
Como una ola  
Y yo quedé prendida a tu tormenta  
Perdí el timón sin darme apenas cuenta  
Como una ola tu amor creció como una ola.  
Bajé del cielo una estrella en el hueco de mis manos  
Y la prendí a tu cuello cuando te dije "te amo"  
Pero al mirarte a los ojos vi una luz de desencanto  
Me avergoncé de mi estrella y llorando me dormí  
Como una ola tu amor llegó a mi vida  
Como una ola de fuerza desmedida  
Sentí en mis labios tus labios de amapolas.  
Como 1 ola  
Y me escapé contigo mar adentro  
Sin escuchar las voces en el viento  
Como una ola se fue tu amor. Como una ola  
Y me escapé contigo mar adentro  
Sin escuchar las voces en el viento  
Como una ola se fue tu amor. Como una ola

**93. Este amor no se toca** (Yuri, 1982)

Estalla la tormenta el cielo ya está gris,  
será la última noche que pase junto a ti.  
Mas si me lo permites te quiero demostrar  
que  
sé sacrificarme que tengo dignidad.  
Y luego debes tener valor,  
despídete sin decirme adios, uooh  
Amémonos sólo una vez más, Y luego debes  
dejarme debes marcharte. Tú!  
No tengas miedo decídetelo, a dar la cara y  
acércate,  
y roba el último beso que hay en mi boca.  
Que este amor no se toca  
no insistas porque yo te negaré mi boca  
oh este amor ya no se toca,  
porque ahora si me besas,  
me volveré a sentir de nuevo enamorada,  
oh este amor, amor ya no se toca.  
Sería una aventura querernos otra vez,  
tú fuiste mi locura el dueño de mi ayer.  
Un rey sin su corona no puede ser un rey,  
Un hombre que no es hombre no tiene una  
mujer  
por eso debes tener valor, despídete sin  
decirme adios. Amémonos sólo una vez más,  
y luego debes dejarme debes marcharte,  
Que este amor no se toca, no insistas porque  
yo te negaré mi boca. ooh este amor ya no se  
toca. No no no no porque ahora si me besas,  
me volveré sentir de nuevo enamorada,  
oh este amor, amor ya no se toca.  
Y roba el último beso que hay en mi boca,  
este amor no se toca, no insistas porque  
yo te negaré mi boca, ooh este amor ya no se  
toca. No no no no porque ahora...

**94. La gata bajo la lluvia** (Rocío Dúrcal, 1982)

Amor, tranquilo no te voy a molestar  
mi suerte estaba echada ya lo sé  
y sé que hay un torrente dando vueltas por tu  
mente  
amor, lo nuestro sólo fue casualidad  
la misma hora el mismo bulevar  
no temas no hay cuidado no te culpo del  
pasado  
ya lo ves la vida es así tú te vas y yo me

quedo aquí  
lloverá y ya no seré tuya seré la gata bajo la  
lluvia y maullaré por ti  
Amor, lo sé no digas nada, de verdad  
si ves alguna lágrima perdón  
ya sé que no has querido  
hacer llorar a un gato herido  
amor si alguna vez nos vemos por ahí  
invítame un café y hazme el amor  
y si ya no vuelvo a verte ojala que tengas  
suerte  
ya lo ves la vida es así tú te vas  
y yo me quedo aquí  
lloverá y ya no seré tuya  
seré la gata bajo la lluvia  
ya lo ves la vida es así tú te vas  
y yo me quedo aquí  
lloverá y ya no seré tuya seré la gata bajo la  
lluvia y maullaré por ti

**95. Mi verdad** (Luna, 1983)

No me pidas que te quiera  
No tenemos nada que ver  
Si me visto de bohemia  
No te cortas no sé por qué  
Si te digo que al cine  
Tú prefieres ir al café  
Cuando fumo no te gusta  
Y de noche en casa a las diez  
Los domingos con el fútbol  
Te lo pasas fenomenal  
Yo tenía que sentarme  
A tu lado en el sofá  
Desde que no estoy contigo  
Todo es chachi a mi alrededor  
Veo el mar en un estanque  
Y en invierno siento calor  
¿Qué importa ya?  
Que digas que hagas, es igual  
Lo nuestro no era muy normal  
¿Ya qué más da?  
Me gusta contarte mi verdad  
Te puedes perder  
No aguanto más  
¿Qué importa ya?  
Que digas que hagas, Es igual  
Lo nuestro no era muy normal  
¿Ya qué más da?  
Me gusta contarte mi verdad

Te puedes perder  
no aguanto más  
¿Qué importa ya?  
Que digas que hagas, Es igual  
Lo nuestro no era muy normal  
¿Ya qué más da?  
Me gusta contarte mi verdad  
Te puedes perder

**96. Yo no te pido la luna** (Fiordaliso, 1984)

Quiero envolverme en tus brazos  
Que no quede entre tú y yo un espacio  
Ser el sabor de tu boca  
Y llenarme toda con tu aroma (Naah)  
Ser confidente  
Y saber por dentro quien eres tu (Naah)  
Como un tatuaje vivo Impregnarme en tu sed  
No borrarme de ti (Naah)  
Yo no te pido la luna Tan sólo quiero amarte  
Quiero ser esa locura  
Que vibra muy dentro de ti (Naah)  
Yo no te pido la luna Solo te pido el momento  
De rescatar esta piel y robarme esta estrella  
Que vemos tú y yo al hacer el amor (Naah)  
Correr en contra del viento  
Conocer todos tus sentimientos (Naah)  
Los cuerpos entrelazados  
Esperemos todos los inviernos Naah)  
Bésame  
Y en mis labios hallarás calor (Naah)  
Siénteme  
Frágil es el papel como tiemblo por ti (Naah)  
Yo no te pido la luna Tan solo quiero amarte  
Quiero ser esa locura  
Que vibra muy dentro de mi (Naah)  
Yo no te pido la luna Sólo te pido el momento  
De rescatar esta piel Y robarme esta estrella  
Que vemos tú y yo al hacer el amor (Naah)  
Yo no te pido la luna  
Solo quiero tenerte muy cerca de mí  
Yo no te pido la luna Solo quiero entregarme  
Para siempre a ti (Naah)  
Yo no te pido la luna Tan solo quiero amarte  
Quiero ser esa locura que vibra muy dentro  
de ti  
Yo no te pido la luna Solo te pido el momento  
De rescatar esta piel Y robarme esta estrella  
Que vemos tú y yo al hacer el amor (Naah)  
Yo no te pido la luna (Naah)

**97. Olvidame y pega la vuelta** (Pimpinela, 1984)

Hace dos años y un día que vivo sin él,  
Hace dos años y un día que no lo he vuelto a  
ver,  
Y aunque no he sido feliz aprendí a vivir sin  
su amor,  
Pero al ir olvidando de pronto una noche  
volvió  
¿Quién es? Soy yo...  
¿Qué vienes a buscar? A ti...  
Y es tarde... ¿Por qué?  
Porque ahora soy yo la que quiere estar sin  
ti...  
Por eso vete, olvida mi nombre, mi cara, mi  
casa, Y pega la vuelta  
Jamás te pude comprender...  
Vete, olvida mis ojos, mis manos, mis labios,  
Que no te desean  
Estás mintiendo ya lo sé...  
Vete, olvida que existo, que me conociste,  
Y no te sorprendas, olvida de todo que tú  
para eso tienes experiencia...  
En busca de emociones un día marché  
De un mundo de sensaciones que no  
encontré,  
Y al descubrir que era todo una gran fantasía  
volví  
Porque entendí que quería las cosas que  
viven en ti  
Adiós... Ayúdame...  
No hay nada más que hablar... Piensa en  
mí...  
Adiós... ¿Por qué?  
Porque ahora soy yo la que quiere estar sin  
ti...  
Por eso vete, olvida mi nombre, mi cara, mi  
casa, Y pega la vuelta  
Jamás te pude comprender...  
Vete, olvida mis ojos, mis manos, mis labios,  
Que no te desean Estás mintiendo ya lo sé...  
Vete, olvida que existo, que me conociste,  
Y no te sorprendas, olvida de todo que tú  
para eso  
Tienes experiencia...  
Por eso vete, olvida mi nombre, mi cara, mi  
casa, Y pega la vuelta  
Jamás te pude comprender...  
Vete, olvida mis ojos, mis manos, mis labios,



Que no te desean  
Por eso vete, olvida mi nombre, mi cara, mi casa, Y no te sorprendas  
olvida de todo que tú para eso tienes experiencia...

**98. Si tú eres mi hombre** (Jennifer Rush, 1986)

Pregúntale a la noche si ha visto alguna vez dos pieles abrazándose en una misma piel  
mi cuerpo es casi tuyo tu cuerpo es casi yo  
dos islas que se buscan entre la niebla de las dos  
si tú eres mi hombre y yo tu mujer  
dondequiera que estés, amor contigo estaré  
porque el sol puede mentir  
Porque el mar puede engañar  
todo puede ser mentira  
pero nosotros somos verdad  
si tú eres mi hombre y yo tu mujer  
dondequiera que estés, amor contigo estaré  
lejana o cercana tú lo quieras o no  
no hay muerte en el mundo que consiga matar  
una historia de amor  
la vida nos lo pide nos lo pide el corazón  
mi estrella es toda tuya tu estrella es toda yo  
si tú eres mi hombre y yo tu mujer  
dondequiera que estés, amor contigo estaré  
lejana o cercana tú lo quieras o no  
no hay muerte en el mundo que consiga matar  
una historia de amor  
lejana o cercana tú lo quieras o no  
no hay muerte en el mundo que consiga matar  
una historia de amor

**99. Chas! Y aparezco a tu lado** (Álex y Christina, 1988)

No soy más que tu, tu fantasía  
Tantas veces soñaste que se hizo realidad  
Pero lo que tú, tú no sabías es que los sueños no se pueden dominar  
Cuando crees que me ves, cruzo la pared  
Hago chas y aparezco a tu lado,  
quieres ir tras de mí, pobrecito de ti,  
no me puedes atrapar

Y yo soy capaz de entrar en tus sueños  
de volar por el cielo y caminar sobre el mar  
Y de pronto hacerme de carne y hueso para que tú me puedas acariciar  
Cuando crees que me ves, cruzo la pared  
Hago chas y aparezco a tu lado,  
quieres ir tras de mí, pobrecito de ti, no me puedes atrapar  
Si tal vez tú traes alguna invitada  
si se pone pesada y no te deja en paz  
una mano helada sobre la espalda, un par de trucos y no vuelve más papa pam, papapam...  
Cuando crees que me ves, cruzo la pared  
Hago chas y aparezco a tu lado,  
quieres ir tras de mí, pobrecito de ti, no me puedes atrapar  
Cuando crees que me ves, cruzo la pared  
Hago chas y aparezco a tu lado,  
quieres ir tras de mí, pobrecito de ti, no me puedes atrapar papapam...  
quieres ir tras de mí pobrecito de ti, no me puedes atrapar

**100. Se me enamora el alma** (Isabel Pantoja, 1989)

Se me enamora el alma, Se me enamora,  
Cada vez que te veo doblar la esquina  
Perfumado de albahaca y manzanilla.  
Se me enciende la luna cuando me miras.  
Se nos ha hecho tarde.  
Entre risas y llanto la vida se ha ido.  
Yo sonando con él, deshojando las noches  
Tú viviendo con alguien que nunca has querido.  
Se nos ha hecho tarde  
Tu sonrisa y la mía se las llevo el río.  
Tu mirada y la mía se hicieron gaviotas  
Y volaron al aire Y volaron al aire.  
Se me enamora el alma, Se me enamora,  
Cada vez que te veo rondar mi calle  
Vigilando mi casa mañana y tarde.  
El fuego esta encendido La leña arde,  
Se nos ha hecho tarde  
Y entre risas y llantos la vida se ha ido  
Yo sonando con él, deshojando las noches,  
Tú viviendo con alguien que nunca has querido.  
Se nos ha hecho tarde  
Tu sonrisa y la mía se las llevo el río

Tu mirada y la mía se hicieron gaviotas  
Y volaron al aire Y volaron al aire.  
Se me enamora el alma Se me enamora el  
alma  
Se me enamora.  
Se me enamora el alma Se me enamora  
Cada vez que te veo rondar mi calle  
Vigilando mi casa mañana y tarde.  
El fuego está encendido El fuego está  
encendido  
El fuego está encendido La leña arde, ardee  
Se me enamora el alma. Se me enamora

\*\*\*\*\*

## 1990s

### 101. *Bandido* (Azúcar moreno, 1990)

La luna me embrujó y me llevó hasta ti,  
veneno del amor que yo feliz bebí  
Y aunque mi pecho ardió y me abrasó la piel,  
me supo dulce como la miel  
Tus ojos bandido robaron con cuentos la  
sangre y la vida de mi corazón  
Tu ausencia en mis noches provoca  
lamentos,  
suspiros y llantos de oscura pasión  
Y ahora cada vez que de mi lado te vas,  
siento el dolor crecer más y más  
Tus ojos bandido robaron con cuentos la  
sangre y la vida de mi corazón  
Tu ausencia en mis noches provoca  
lamentos,  
suspiros y llantos de oscura pasión  
Así que abrázame con furia de huracán,  
que el fuego de tu amor sea como un volcán  
Y luego bésame, atrápame en tu red,  
que al fin tus labios colmen mi sed  
Tus ojos bandido robaron con cuentos la  
sangre y la vida de mi corazón  
Tu ausencia en mis noches provoca  
lamentos,  
suspiros y llantos, y oscura pasión

### 102. *Amores extraños* (Laura Pausini, 1994)

Ya sabía que no llegaría, ya sabía que era  
una mentira, cuanto tiempo que por él perdí,  
Qué promesa rota sin cumplir.  
Son amores problemáticos, como tú, como  
yo.  
Es la espera en un teléfono, la aventura de lo  
ilógico,  
la locura de lo mágico, un veneno sin  
antídoto,  
la amargura de lo efímero, porque él se  
marchó  
Amores, tan extraños que te hacen cínica,  
te hacen sonreír entre lágrimas.  
Cuántas páginas hipotéticas,  
para no escribir las auténticas.  
Son amores que sólo a nuestra edad  
se confunden en nuestros espíritus,  
te interrogan y nunca te dejan ver  
si serán amor o placer  
¿Y cuántas noches lloraré por él?,  
¿Cuántas veces volveré a leer  
aquellas cartas que yo recibía?  
cuando mis penas eran alegrías.  
Son amores esporádicos, pero en ti  
quedarán.  
Amores, tan extraños que vienen y se van,  
que en tu corazón sobrevivirán,  
son historias que siempre contarás  
sin saber si son de verdad.  
Son amores frágiles, prisioneros, cómplices,  
son amores problemáticos, como tú, como yo.  
Son amores frágiles, prisioneros, cómplices,  
tan extraños que viven negándose  
escondiéndose de los dos  
Ya sabía que no llegaría, esta vez me lo  
prometeré,  
tengo ganas de un amor sincero, ya sin él.

### 103. *Amores de barra* (Ella baila sola, 1996)

Te has llevado sólo lo que yo quería  
me has dejado bailando bajo la luz del día  
sólo ha sido la historia que se acaba cuando  
sale el sol y así es mejor...  
Amores de barra, y un lápiz de labios mal  
puesto en el baño colirio en los ojos, pegote  
de rímel, la copa en la mano y vuelvo a tu  
lado...

Calculando no acercarme demasiado  
planeando la manera de manejar tus manos  
te comparo con el resto del ganado y decido  
dar un paso más...

Amores de barra, y un lápiz de labios mal  
puesto en el baño colirio en los ojos, pegote  
de rímel, la copa en la mano y vuelvo a tu  
lado...

Son las doce y hasta las cinco te utilizaré  
no hace falta que mañana te vuelva a ver  
sólo un coche necesito para volver  
ciao cariño esta noche lo he pasado  
bien..nana

Amores de barra, y un lápiz de labios mal  
puesto en el baño colirio en los ojos, pegote  
de rímel, la copa en la mano

Amores de barra, y un lápiz de labios mal  
puesto en el baño colirio en los ojos, pegote  
de rímel, la copa en la mano y vuelvo a tu  
lado...

#### **104. Duro de pelar** (Rebeca, 1996)

Tú siempre fuiste, duro de pelar, duro de pelar  
Ahora el tiempo me cambió

Siempre estuve en casa sin poder salir  
querías ser mi dueño, yo a ti te quería y no  
podía ver que aquello era un infierno,  
tú siempre fuiste duro de pelar, duro de pelar  
yo siempre en casa loca por amar, loca por  
amar, tú siempre fuiste duro de pelar,  
duro de pelar ahora ya no aguanto más.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Sé que te fastidia que pueda salir con todos  
tus amigos

y ni se te ocurra volverme a llamar jamás has  
existido

tú siempre fuiste duro de pelar, duro de pelar  
yo siempre en casa loca por amar, loca por

amar,  
tú siempre fuiste duro de pelar, duro de pelar  
Ahora el tiempo me cambió.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

Y suelto mi pelo y pinto mi cara  
me pierdo en la noche, me quemo en la  
playa.

#### **105. Pantera en libertad** (Mónica Naranjo, 1997)

Respétame, yo vivo en libertad,  
Vivo en libertad, respétame,  
Vivo en libertad, vivo en libertad.

Negra por fuera, por dentro color de algodón.  
La pantera duerme En mi ropa interior.

Noche azul mojada de Luna y pasión.

Y aparece el hombre, Ése hombre

Quema la selva y aplasta el amor.

Mírame, sé perdonar, Pero soy mujer.

Respétame. Yo vivo en libertad, Vivo en  
libertad

Comía en tu mano, tu boca me dio de beber  
mientras me colabas entre jaulas de papel.

Y ahora tú abusas de mi soledad.

Te regalo el cuerpo, no lo quiero,

Pero mi alma se va...! Ya no puedo más!

Sé perdonar, pero soy mujer. Respétame.

Yo vivo en libertad, vivo en libertad.

Cuantos sueños y mentiras en el circo de la  
vida.

Yo lucharé, sobreviviré al destino que me  
arrastra hacia tus pies.

Acuérdate que sé perdonar, Pero soy mujer,  
respétame

Yo vivo sola en libertad, Y sé perdonar, pero  
soy mujer, Respétame, yo vivo en libertad.

Vivo en libertad. Respétame. Vivo en libertad

vivo en libertad. Vivo en el libertad, vivo en

libertaaaaad. Yo, vivo en libertad.

**106. Corazón salvaje** (Marcela Morelo, 1998)

Ay! Corazón, corazón, corazón  
 Que si no me avisas te estaré esperando  
 Ay! Corazón, corazón, corazón  
 Pues si tú no vienes yo de aquí me marchó  
 Ay! Corazón, corazón, corazón  
 Ya vivimos juntos una fantasía,  
 Ven hacia mí, corazón ven Sacúdeme la vida;  
 Ven hacia mí, corazón ven Sacúdeme la vida;  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; vamos juntos a gozar  
 Ay Corazón bonito mío  
 Ay! Corazón, corazón, corazón  
 Trata de vender toda esa locura  
 Ay! Corazón, corazón, corazón  
 Tu sabes muy bien que no tengo dudas  
 Ay! Corazón, corazón, corazón  
 Ya vivimos juntos una fantasía,  
 Ven hacia mí, corazón ven Sacúdeme la vida;  
 Ven hacia mí, corazón ven Sacúdeme la vida;  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; vamos juntos a gozar  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!  
 Ay Corazón bonito mío  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; vamos juntos a gozar  
 Ay! Corazón, corazón, corazón  
 Ay! Corazón, corazón, corazón  
 Yo me muero por tus besos, Tú te mueres por  
 bailar  
 Ay! Corazón, corazón, corazón  
 Ay! Corazón, corazón, corazón  
 ya deja de pensar y ven aquí a gozar  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; vamos juntos a gozar  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!  
 Ay corazón bonito mío  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; vamos juntos a gozar  
 Ay! Corazón bonito Ay! Corazón salvaje  
 Deja de pensar; que se hace muy tarde ya!

Ay! Corazón bonito Ay! Corazón salvaje

**107. Ciega sordomuda** (Shakira, 1998)

Se me acaba el argumento y la metodología  
 cada vez que se aparece frente a mí tu  
 anatomía  
 Porque este amor ya no entiende de  
 consejos, ni razones  
 se alimenta de pretextos y le faltan  
 pantalones  
 este amor no me permite estar en pie  
 por que ya hasta me ha quebrado los talones  
 aunque me levante volveré a caer  
 se te acercas nada es útil para esta inútil  
 Bruta, ciega, sordomuda, torpe, traste y  
 testaruda,  
 es todo lo que he sido por ti me he convertido  
 en una cosa que no hace otra cosa más que  
 amarte pienso en ti día y noche y no sé cómo  
 olvidarte, ayayayyyy  
 Cuántas veces he intentado enterrarte en mi  
 memoria  
 y aunque diga ya no más es otra vez la  
 misma historia  
 porque este amor siempre sabe  
 hacerme respirar profundo  
 ya me trae por la izquierda y de pelea con el  
 mundo  
 Si pudiera exorcizarme de tu voz  
 si pudiera escaparme de tu nombre  
 si pudiera arrancarme el corazón  
 y esconderme para no sentirme nuevamente  
 Bruta, ciega, sordomuda, torpe, traste,  
 testaruda,  
 es todo lo que he sido por ti me he convertido  
 en una cosa que no hace otra cosa más que  
 amarte  
 pienso en ti día y noche y no sé cómo  
 olvidarte  
 Ojerosa, flaca, fea, desgreñada,  
 torpe, tonta, lenta, necia, desquiciada,  
 completamente descontrolada  
 tú te das cuenta y no me dices nada  
 ves que se me ha vuelto la cabeza un nido  
 donde solamente tú tienes asilo  
 y no me escuchas lo que te digo  
 mira bien lo que vas a hacer conmigo  
 Bruta, ciega, sordomuda, torpe, traste,  
 testaruda,

es todo lo que he sido por ti me he convertido  
en una cosa que no hace otra cosa más que  
amarte  
pienso en ti día y noche y no sé cómo  
olvidarte  
Bruta, ciega, sordomuda, torpe, traste,  
testaruda,  
es todo lo que he sido por ti me he convertido  
en una cosa que no hace otra cosa más que  
amarte  
pienso en ti día y noche y no sé cómo  
olvidarte  
Bruta, ciega, sordomuda, torpe, traste,  
testaruda,  
es todo lo que he sido por ti me he convertido  
en una cosa que no hace otra cosa más que  
amarte  
pienso en ti día y noche y no sé cómo  
olvidarte

**108. Oye** (Gloria Estefan, 1998)

Salsa Mi salsa es caliente (Mi salsa es  
caliente)  
prueba la miel de mi fuente Goza y baila mi  
gente y baila mi genteee  
mi cuerpo pide Oye mi cuerpo pide  
Oye mi cuerpo pide Oye mi cuerpo pide  
Oye mi cuerpo pide Oye oye oye  
Oye mi cuerpo pide salsa  
Y con este ritmo Vamos a bailar  
Oye mi cuerpo pide salsa  
Y con este ritmo no quiero parar  
Oye Qué estás haciendo  
Estoy cayendo La fuerza se me va  
Dime ¿Qué estás pensando? Te estoy  
mirando  
Me gustas más y más, cariño.  
Con cada latido de mi corazón  
Me enamoro mucho más de ti  
Amorcito acércate un poquito más  
Ya verás cómo te vas a enamorar de mí.  
salsaa  
Oye mi cuerpo pide salsa  
Y con este ritmo vamos a bailar  
Oye mi cuerpo pide salsa  
Y con este ritmo no quiero parar  
Dale No tengas miedo Mi cuerpo entero  
Te quiero entregar  
Rico bien pegadito tan suavecito te voy a

conquistar cariño son tus ojos que me hacen  
enloquecer. Con un beso pierdo la razón  
Siento esta locura y ya no sé qué hacer  
Es que tu cariño hace vibrar mi corazón,  
gozaa  
Oye mi cuerpo pide salsa Y con este ritmo  
Vamos a bailar  
Oye mi cuerpo pide salsa  
Y con este ritmo No quiero parar  
Salsa Mi salsa es caliente prueba  
la miel de mi fuente  
Goza y baila mi gente y baila mi genteee  
Oye mi cuerpo pide salsa  
Y con este ritmo, papi, Vamos a bailar  
Oye mi cuerpo pide salsa Y con este ritmo  
No quiero parar, no quiero parar no quiero  
parar no quiero parar no quiero parar  
Oye mi cuerpo pide salsa  
Y con este ritmo Vamos a bailar  
Oye mi cuerpo pide salsa Y con este ritmo No  
quiero parar  
Oye mi cuerpo pide salsa  
Y con este ritmo papi Vamos a bailar  
Oye mi cuerpo pide salsa Y con este ritmo No  
quiero parar  
no quiero parar no quiero parar no quiero  
parar no quiero parar

**109. Una noche más** (Jennifer López, 1999)

Cómo te soñé, yo te imaginé  
Seduciéndome despacio  
Tuya me sentí, todo te lo di  
Y hasta el alma me has robado  
Yo nunca pensé que pudiera querer  
Con esta pasión que me quema la piel  
Volar por tu cuerpo es el cielo tocar  
quiero contigo llegar  
Una noche más, oh oh  
Quisiera inventar nuestro amor  
Una noche más, oh oh oh sentir junto a ti la  
pasión. Una noche más oh oh oh  
Necesito más de lo que me das  
Todo ya no es suficiente  
Me dejé llevar por un beso más  
Ya estoy presa para siempre  
Mi vida no tuvo sentido sin ti  
Vivir de ilusiones fue igual que morir  
En otras caricias no pude encontrar  
Todo el amor que me das

Una noche más, oh oh  
 Quisiera inventar nuestro amor  
 Una noche más, oh oh oh  
 Sentir junto a ti la pasión  
 Una noche más oh oh  
 Quisiera inventar nuestro amor  
 Una noche más, oh oh oh  
 Sentir junto a ti la pasión  
 Una noche más oh oh oh  
 Mi vida no tuvo sentido sin ti  
 Vivir de ilusiones fue igual que morir  
 En otras caricias no pude encontrar  
 Todo el amor que me das  
 Una noche más, oh oh  
 Quisiera inventar nuestro amor  
 Una noche más, oh oh oh  
 Sentir junto a ti la pasión  
 Una noche más oh oh oh  
 Quisiera inventar nuestro amor  
 Una noche más, por ti oh oh oh amor  
 Sentir junto a ti la pasión  
 Una noche más oh oh oh  
 Quisiera inventar nuestro amor  
 Una noche más, por ti oh oh oh amor  
 Sentir junto a ti la pasión  
 Una noche más oh oh oh

**110. Desconocida** (Marta Sánchez, 1999)

Tengo la vida, tengo la imaginación más allá  
 de tu control  
 Te permito descubrir y después invadir  
 parte de mi corazón, pero estoy muy lejos.  
 Oh, no, yo no soy como piensas. Soy para ti  
 la desconocida  
 Son engañosas las apariencias. Soy para ti la  
 desconocida  
 Aunque te cuento cosas que jamás conté  
 a ninguno más que a ti.  
 Aunque puedes navegar por esta intimidad  
 que me gusta compartir, sigo estando lejos.  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida  
 Sabes mis sueños, sabes mi necesidad

de ponerlos a mis pies  
 Pero cabe mucho más en mi complejidad.  
 Cien mujeres a la vez en un solo cuerpo.  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida  
 Oh, no, yo no soy como piensas.  
 Soy para ti la desconocida.  
 Son engañosas las apariencias.  
 Soy para ti la desconocida, oh nooo

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**2000s**

**111. Ya no te quiero** (Ana Torroja, 2000)

Tal vez quiera alguien venir  
 y llevarse de aquí este sentimiento gris  
 que me está consumiendo  
 es cruel, no me deja dormir  
 no me deja comer no quiero estar así  
 no por más tiempo  
 intentas disimular se te nota al reir  
 se te nota al andar estás mintiendo  
 no sé dónde quieres llegar  
 si te vas a largar dilo de una vez ya  
 estoy sufriendo  
 hoy después de tanto tiempo  
 de habernos hecho tanto daño, no  
 hoy ya no te quiero y no tiene remedio  
 no quiero tener que pensar  
 lo estaré haciendo bien  
 o lo estoy haciendo mal en todo momento  
 no puedo vivir sin hablar cocinar para mí  
 y dormir en un sofá todo el invierno  
 la casa parece crujir se ha empezado a mover  
 habrá que salir de aquí se está cayendo  
 intentas disimular se te nota al reir  
 se te nota al andar estás fingiendo  
 hoy después de tanto tiempo

de habernos hecho tanto daño, no  
 hoy ya no te quiero y no tiene remedio  
 hoy ya no te quiero hoy ya no te quiero  
 hoy ya no te quiero  
 hoy ya no te quiero hoy ya no te quiero  
 hoy ya no te quiero hoy ya no te quiero  
 por eso no, hoy ya no te quiero  
 hoy después de tanto tiempo  
 de habernos hecho tanto daño, no  
 hoy ya no te quiero y no tiene remedio  
 hoy ya no te quiero hoy ya no te quiero  
 hoy ya no te quiero  
 hoy ya no te quiero hoy ya no te quiero  
 hoy ya no te quiero y no tiene remedio

**112. Chicas malas** (Mónica Naranjo, 2001)

Look around, what did you say? Don't go!  
 Todo cambió ya te olvidé  
 yo nunca pensé verte aquí otra vez  
 me acostumbré sobreviví  
 no quiero volver nunca más a ti nunca más  
 déjame  
 puedo ser cruel de ti lo aprendí ahora ya no  
 me conoces  
 debes saber que lejos de ti gané libertad y  
 perdí la fe  
 no siento pena por ti conocerte fue sólo mi  
 cruz  
 las chicas malas no saben perdonar  
 cuando juegan al amor  
 las chicas malas te quitan lo que dan,  
 chicas malas como yo  
 ahora soy yo quien va por ahí  
 pintando locuras en mi piel  
 mi corazón pasa de ti le cuesta  
 creer que tal vez te amé  
 no siento pena por ti conocerte fue sólo mi  
 cruz  
 las chicas malas no saben perdonar  
 cuando juegan al amor  
 las chicas malas te quitan lo que dan  
 chicas malas como yo  
 era tuya para siempre hoy soy libre como el  
 aire  
 yo no volveré a entregarme no vuelvo a  
 darme  
 nunca a nadie.  
 las chicas malas no saben perdonar.  
 Las chicas malas te quitan lo que dan

Paso de ti paso de ti eh  
 paso de ti, no baby no baby, no baby,  
 las chicas malas no saben perdonar, las  
 chicas malas te quitan lo que dan, las chicas  
 malas no saben perdonar. Las chicas malas te  
 quitan lo que dan. Paso de ti, tío!

**113. Toda** (Malú, 2001)

Aquí me ves hundida a tu vida  
 de diez a diez sin telas ni juicios sin ningún  
 porqué, sintiéndome libre sintiéndome tuya y  
 amándote.  
 aquí me ves aunque liberada soy tú rehén  
 seduces... encantas qué puedo hacer  
 de la encrucijada que tienes montada no  
 escaparé.  
 te abriré las puertas del alma de par en par  
 dispuesta a hacer todo a tu voluntad  
 dispuesta a hacer todo lo que te dé la gana.  
 qué me importa!  
 toda de arriba a abajo toda entera y tuya  
 toda aunque mi vida corra peligro tuya  
 toda de frente y de repente toda  
 desesperadamente  
 toda haz todo lo que sueñas conmigo.  
 aquí me ves eres mi testigo eres mi juez  
 mi trampa, mi vicio y mi 'noséqué'  
 sintiéndome fuerte sintiéndome al filo y  
 amándote.  
 aquí me ves como hipnotizada cabeza y pies  
 un poco embrujada pues yo que sé  
 perdida en la magia de tantas palabras  
 creyéndote.  
 te abriré las puertas del alma de par en par  
 dispuesta a hacer todo a tu voluntad  
 dispuesta a hacer todo lo que te de la gana.  
 qué me importa!  
 toda de arriba a abajo toda entera y tuya  
 toda aunque mi vida corra peligro  
 tuya toda de frente y de repente  
 toda desesperadamente  
 toda haz todo lo que sueñes conmigo.  
 con tus besos vuelo en tus brazos juro  
 me siento más mujer  
 contigo desde cero a donde quieras llego  
 enamorándome y deseándote.  
 toda de arriba a abajo toda entera y tuya  
 toda aunque mi vida corra peligro  
 toda así de repente toda desesperadamente

toda haz todo lo que sueñas conmigo.  
toda de arriba a abajo toda entera y tuya  
toda aunque mi vida corra peligro  
toda de frente y de repente toda  
desesperadamente  
toda haz todo lo que sueñas conmigo.  
toda de arriba a abajo toda entera y tuya  
toda aunque mi vida corra peligro tuya toda!

**114. Tu veneno** (Natalia Oreiro, 2001)

Tengo que partir  
Tengo que escaparme de ti  
Tengo que olvidar y de nuevo comenzar  
Porque tu amor es el blanco  
Tu amor es el fuego que me está quemando  
Porque tu amor sin pensarlo  
Derrama el veneno que me está matando  
y ahora sé que lo que pudo ser  
No lo quiero ver no lo quiero tener  
y ahora que decido dejar de perder  
Te lo digo y tendrás que entender  
Tuve tu veneno  
Tuve tu amor y también tu fuego  
Tuve tu veneno Tuve tu vida y ya no la quiero.  
Tengo que elegir tengo que volver a sentir  
Tengo que buscar una forma de escapar.  
Porque tu amor es el blanco  
Tu amor es el fuego que me está quemando  
Porque tu amor sin pensarlo  
Derrama el veneno que me está matando  
y ahora sé que lo que pudo ser  
No lo quiero ver no lo quiero tener  
y ahora que decido dejar de perder  
Te lo digo y tendrás que entender  
Tuve tu veneno  
Tuve tu amor y también tu fuego  
Tuve tu veneno Tuve tu vida y ya no la quiero.  
Tuve tu veneno  
Tuve tu amor y también tu fuego  
Tuve tu veneno Tuve tu vida y ya no la quiero.  
Fuego que quema, pasión que envenena  
Te digo, te digo y te digo otra vez  
No es tu veneno el que quiero beber  
Ni probar ni volver a tener no no no no  
Tuve tu veneno  
Tuve tu amor y también tu fuego (también tu  
fuego)  
Tuve tu veneno  
Tuve tu vida y ya no la quiero (ya no la

quiero)  
Tuve tu veneno  
Tuve tu amor y también tu fuego  
Tuve tu veneno Tuve tu vida y ya no la quiero.

**115. Soy yo** (Marta Sánchez, 2002)

Soy yo, la que sigue aquí. Soy yo, te lo digo a ti.  
Mírame y dime qué es lo que ves,  
Esa mujer que perdiste una vez. Una vez...  
Aquí estoy, sin mirar atrás.  
Sigo mi vida sin más, sin comprender cómo ni por qué me dejaste marchar. Todo te pude dar.  
Estuve al borde del abismo por tu amor.  
Lejos de tu mar, me siento más firme  
¡Quédate dónde estás!  
Soy yo, la que sigue aquí. Soy yo, te lo digo a ti.  
Mírame y dime qué es lo que ves,  
Esa mujer que perdiste una vez.  
Soy yo, la que se marchó. Soy yo, sin pedir perdón. Mírame y dime cuál es la verdad, esa será, tu sentencia final  
Hoy al fin podré disfrutar de lo que es libertad.  
Creo que llegado el final no hay más que decir.  
Me despido de ti  
No me molestes, no me busques,  
no me encontrarás lejos de tu sal.  
Me siento más cerca de este dulce final.  
Soy yo, la que sigue aquí. Soy yo, te lo digo a ti.  
Mírame y dime qué es lo que ves,  
Esa mujer que perdiste una vez.  
Pudiste tenerme, quisiste perderme oh oh.  
Remo lejos de tu tempestad (en calma quedará)  
Sin tus velas lo podré lograr (no supiste amar).  
Soy yo la que sigue aquí. Soy yo ya te lo advertí.  
Mírame bien, es la última vez.  
Soy esa mujer que no podrás tener...no podrás tener  
Soy yo, la que sigue aquí. Soy yo, te lo digo a ti.  
Mírame y dime qué es lo que ves,  
Esa mujer que perdiste una vez.



Soy yo la que se marchó. Soy yo, sin pedir perdón  
Mírame y dime cuál es la verdad, esa será tu sentencia final. Pudiste tenerme...

**116. Atrévete** (Chenoa, 2002)

El amor es milagro, tan mágico y fugaz,  
embruja tu corazón, sabe a libertad  
Regalo de vida, intenso licor,  
Atrápalo al vuelo, es cuestión de valor  
Ven y atrévete, sedúceme,  
soy lo mejor que va a pasarte  
Enrédame, conquístame, ven y arriésgate,  
conéctate a mí, ven y atreévete, ven y atrévete  
Cuando miro tus ojos, puedo adivinar  
te mueres de ganas, por qué disimular  
Estás asustado, lo quieres negar  
tu piel ya lo sabe, tiene que llegar.  
Ven y atrévete, sedúceme,  
soy lo mejor que va a pasarte  
Enrédame, conquístame, ven y arriésgate.  
Ven y atrévete, sedúceme, ven a alcanzar el universo. Enrédame, conquístame, ven y arriésgate, conéctate a mí.  
No lo pienses más, acércate a mí,  
yo te haré volar, lánzate al fin  
Ven y atrévete, sedúceme,  
soy lo mejor que va a pasarte  
Enrédame, conquístame, ven y arriésgate.  
Ven y atrévete, sedúceme (ah oh, yeah),  
ven a alcanzar el universo.  
Enrédame, conquístame (conquístame),  
ven y arriésgate, conéctate a mí, conéctate a mí  
conéctate a mí, oh conéctate a mí

**117. Fiera inquieta (¿Quién es ese hombre?)** Ángela María Forero (BSO. Pasión de Gavilanes, 2005)

Mírame yo soy la otra la que tiene el fuego  
la que sabe bien qué hacer  
Tu sonrisa es la caricia  
que me mueve, que me hace enloquecer  
en la penumbra misterioso cada noche me deslumbras y te pierdes al amanecer  
Y por eso yo pregunto  
¿Quién es ese hombre que me mira y me

desnuda?  
Una fiera inquieta que me da mil vueltas  
y me hace temblar, pero me hace sentir mujer  
Nadie me lo quita Siempre seré yo su dueña  
Por la que no duerme Por la que se muere  
por la que respira, yo soy su mujer!  
Báilalo, gózalo, suave, ayyy  
¿Quién es ese hombre que me mira y me desnuda?  
Una fiera inquieta que me da mil vueltas  
que me hace temblar, pero me hace sentir mujer.  
Nadie me lo quita siempre seré yo su dueña  
Por la que no duerme por la que se muere  
por la que respira, yo soy su mujer. Yo soy su mujer, yo soy su mujer

**118. Me voy** (Julieta Venegas, 2006)

Porque no supiste entender a mi corazón  
Lo que había en él  
Porque no tuviste el valor de ver quién soy  
Porque no escuchas lo que esta tan cerca de ti  
Solo el ruido de afuera  
Y yo que estoy a un lado desaparezco para ti  
No voy a llorar y decir que no merezco esto  
Porque es probable que  
Lo merezco pero no lo quiero  
Por eso me voy. Qué lástima pero adiós  
Me despido de ti y me voy  
Qué lástima pero adiós. Me despido de ti  
Porque sé que me espera algo mejor  
Alguien que sepa darme amor  
De ese que endulza la sal y hace que salga el sol  
Yo que pensé nunca me iría de ti  
que es amor del bueno de toda la vida pero  
Hoy entendí que no hay suficiente para los dos  
No voy a llorar y decir que no merezco esto  
Porque es probable que  
Lo merezco pero no lo quiero  
Por eso me voy. Qué lástima pero adiós  
Me despido de ti y me voy  
Que lastima pero adiós  
Me despido de ti y...  
Me voy. Qué lástima pero adiós  
Me despido de ti y me voy  
Que lastima pero adiós

Me despido de ti y me voy  
Que lástima pero adiós  
Me despido de ti y me voy  
Que lástima pero adiós  
Me despido de tiiii y me vooooy

**119. Ni rosas ni juguetes** (Paulina Rubio, 2009)

Comprar un boleto hasta la luna cuesta  
Para que me ganes no alcanza una apuesta  
Más te vale que a mí no me quieras  
convencer  
Con esa carita de galán de feria  
Con esas promesas que parecen serias  
No te hagas el sordo escúchame  
Este corazón ya viene y fue de vuelta  
El que se hace el vivo sale por la puerta  
Ya no me dediques serenatas de balcón  
Yo no pasaría una noche contigo  
Que te quede claro si no has entendido  
Le cambié la letra a tu canción  
Te puedes ir, no me importa tu billete  
No hay rosas ni juguetes que paguen por mi amor  
Te puedes ir a la China en un cohete  
Ve y búscate una tonta que te haga el favor  
Ya no queda nadie, se acabó la fiesta  
Deja de fumar que el humo me molesta  
Eres la manzana que no quiero ni morder  
No me digas que pretendes ser mi amante  
Yo no necesito ningún vigilante  
Para ti yo soy mucha mujer  
Te puedes ir, no me importa tu billete  
No hay rosas ni juguetes que paguen por mi amor  
Te puedes ir a la China en un cohete  
Ve y búscate una tonta que te haga el favor  
Te puedes ir, no me importa tu billete  
No hay rosas ni juguetes que paguen por mi amor

**120. Loba** (Shakira, 2009)

Sigilosa al pasar Sigilosa al pasar  
Esa loba es especial Mírala, caminar, caminar  
¿Quién no ha querido a una diosa licántropa?  
En el ardor de una noche romántica  
Mis aullidos son el llamado  
Yo quiero un lobo domesticado

Por fin he encontrado un remedio infalible  
que borre del todo la culpa  
No pienso quedarme a tu lado  
mirando la tele y oyendo disculpas  
la vida me ha dado un hambre voraz  
y tu apenas me das caramelos  
Me voy con mis piernas  
y mi juventud por ahí aunque te maten los celos  
Una loba en el armario Tiene ganas de salir  
Deja que se coma el barrio Antes de irte a dormir  
Tengo tacones de aguja magnética  
Para dejar a la manada frenética  
La luna llena como una fruta  
No da consejos ni los escucha  
Llevo conmigo un radar  
especial para localizar solteros  
Si acaso me meto en aprietos  
también llevo el número de los bomberos  
ni tipos muy lindos ni divos,  
ni niños ricos yo sé lo que quiero pasarla muy bien  
y portarme muy mal en los brazos de algún caballero  
Una loba en el armario Tiene ganas de salir  
Deja que se coma el barrio Antes de irte a dormir  
Cuando son casi la una la loba  
en celo saluda a la luna  
Duda si andar por la calle  
o entrar en un bar a probar fortuna  
Ya está sentada en su mesa  
y pone la mira en su próxima presa  
Pobre del desprevenido que no  
se esperaba una de esas  
Sigilosa al pasar. Sigilosa al pasar  
Esa loba es especial. Mírala caminar, caminar  
Deja que se coma el barrio antes de irte a dormir